

ANTIQUITY

EXPLAINED,

And REPRESENTED in

SCULPTURES,

BY THE

Learned Father *MONTFAUCON*.

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Translated into *English* by

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# B O O K I.

## Treating of the *Greek* and *Roman* Habits.

### C H A P. I.

- I. The Tunick, a Habit of the Greeks and Romans. II. The Interula or Under-Tunick. III. Whether the Ancients used Shirts and Linnen, and what the Calasiris was. IV. The Tunicks of the Romans. V. The Tunicks of the Greeks.*



WE have thus far treated of the Affairs of Religion only, that is, of the Gods of the Ancients, their Worship, and whatever else had relation thereto. We come now to treat of such things as regard the common Usages of Life, namely the Inventions of Men in providing for their Necessities, their Convenience, and their Pleasure. Of these, that which is of most Concern to them is their Habits, their Houses, and their Table; with which we shall begin this Volume. We shall thence proceed to their Moveables, their Money, their Weights and Measures; and afterwards conclude the first Part of this Volume with their publick Buildings, and the Symbols of Nations and Cities.

*I.* The Habit most in use among the *Greeks* was the *Tunick*, by them call'd *χιτών*, a kind of Robe that fell down to the Knee, and sometimes as low as the Feet, which long sort they call'd *ποδῆς χιτῶν*. The *στῆλη* among the *Greeks* was commonly taken for any kind of Vestment in general, whether Man's or Woman's. The *Tunick* was a Robe common both to *Greeks* and *Romans*; with this difference however, that the Sleeves of the first were something strait; whereas those of the latter were very wide and short, hardly reaching to the Elbow, as may be observ'd in a great number of Statues, to be given hereafter.

*II.* Besides this upper *Tunick*, many wore another next the Skin, call'd by the *Greeks* *χιτανίσκος*, and by the *Latins* *Interula*, or *Subucula*. These were anciently woollen, especially those us'd by the Men: Nor do I know whether, among the *Romans*, the Men ever made use of Linnen before *Alexander Severus*, who, as *Lampridius*, in the Life of that Emperor, tells us, was a great Admirer of it, especially of the best and finest, preferring it even to the Purple. He was however entirely against its being embroider'd with Gold, which he said serv'd only to make it more rough and uneasy. From his Time we may therefore date the Use of Linnen among the Men; tho' we are not to suppose it yet grown into a general Custom: Nay, we do not so much as know whether they then us'd it for their *Interula* or *Subucula*, which was an under *Tunick*, or what with us we call a Shirt. *Varro*, in his first Book, says, that after the *Romans* introduc'd the Wearing of two *Tunicks*, they began to make use of the Words *Subucula* and *Indusium*, which without doubt were intended to signify the under *Tunick*, then of Woollen.

*Suetonius*



*Suetonius* also says that *Augustus* us'd in Winter a *Toga* of course Stuff, four Tunicks, together with a *Subucula*, or under Tunick also of Woollen. *Horace* likewise calls this under Tunick, *Subula*, which appears to be the very same with the *Indusium*, and what *Nonius Marcellus* says was the Garment worn next the Skin. Thus far therefore we find no use of Linnen for Shirts; so that 'tis probable it was not introduc'd for that purpose until After-ages.

III. It also appears that Women made use of Linnen Robes, before Men: For *Varro*, as cited by *Pliny*, says, that it had been a long Custom in the Family of the *Serrani*, that the Women should not wear Linnen Robes: Which being observ'd as a thing very extraordinary, it follows from thence that Linnen Garments were anciently in use among the *Roman* Women. Hereupon *Ferrari* also remarks, that tho' *Plautus* takes notice of Linnen Garments worn by the Women, yet he never once mentions any in use among the Men. We do not however find that the Women in those ancient Times made use of it, any more than the Men, for Shirts.

The Use of Linnen was also very ancient in *Greece*, as *Herodotus* informs us, who says the *Greeks* imported it from several Countries; calling what they fetch'd from *Colchos*, *Sardonick* Flax, and from *Egypt*, *Egyptian*. *Xenophon* speaks more clearly of their Trade in Flax in his *Republic* of the *Athenians*, (p. 697.) And *Pausanias* also tells us, that as many as went into the Cave of *Trophonius* to consult the Oracle, wore a Linnen Robe: But for all this we are still in the Dark as to the time they began to make under Tunicks or Shirts of Linnen.

The *Calasiris*, according to *Herodotus*, was a Linnen Tunick fring'd at the bottom, and worn by the *Egyptians* under a white Woollen Garment: But when they entred the Temples they were oblig'd to put off their Woollen Garments, none being allow'd to appear there, except in Linnen Habits. This *Calasiris* they wore next the Skin, and seems to have serv'd them at once both for Shirt and Habit, it being the Custom of the *Egyptians* to go lightly cloath'd. It appears also to have been in use among the *Greeks*, and by the Scholiast on *Aristophanes* (in *Avisibus*) and *Hesychius*, call'd *χιτών πλατύσημα*, *tunica laticlavica*, or *lati clavi*: What this *Laticlavica* was, shall be shewn hereafter. 'Tis thought the Use of Linnen pass'd from *Egypt* to *Greece*; the Priests of *Isis* and *Anubis* being cloath'd with it, and not allow'd, as has been just observ'd, to enter the Temple in Woollen: Nay, they were even forbid to bury their Dead in Woollen. We also find that their Mummies are always swath'd in Linnen, without one Instance of the contrary.

IV. The Tunicks worn by the *Romans* under the *Toga*, had short Sleeves that did not quite reach to the Elbow, but hung down commonly as low as the Ankles. Not unlike these we shall find them exhibited in the Images below, tho' not always of the same Form and Length, as it frequently happens in Antique things; but with Sleeves generally very short. *Cicero*, speaking of the Luxury of *Cataline's* Confederates, says they wore Tunicks that reach'd down to the Ankles, and long Sleeves, and that their *Togæ* were as large as Veils. These Tunicks were not open before, as may be observ'd in almost all the Images hereafter given; but were pretty wide, and girt about the Waist, as appears in many of the Figures not cover'd with the *Toga*.

V. We find but few Sculptures of the ancient *Greeks* before they were subjected to the *Romans*; so that most of those exhibited below are of later Ages, when they had lost their Liberty. Their Tunicks appear to be of much the same Form with those of the *Romans*, and their Sleeves equally short: These Sleeves they call'd *χειρῆδες*, and the *Romans*, *Manicæ*; tho' both these Words in those two Languages signify'd also Gloves, the Use of which was not unknown to the Ancients, altho' less frequent than at this Day.

They



They that waited at Table wore also for the most part Linnen Vestments, large, and girt about the Waist, with great Lappets before and on the sides: But of this hereafter in the Chapter of the Table.

## C H A P. II.

*I. What the Chlamys was. II. Its Form. III. Used by the Romans. IV. What the Chlæna was.*

I. **T**HE *Chlamys* was an ancient Habit of the *Greeks*, and from thence pass'd to the *Romans*: The manner was to wear it above the *Tunick* like a *Surtout* or *Pallium*; which is all we know for certain concerning it: For as to the Form of it, Authors differ as much among themselves, as about the Generality of other ancient Vestments. Some have said that it was the same with the *Roman Toga*; but that Opinion is embrac'd by few. Others say with more Probability, that it differ'd in nothing from the *Sagum* or *Paludamentum*, and for this they produce some of the Etymologists, who say that the *Chlamys* is the same thing with that they call'd *σάγος*, as also the Authority of *Nonius Marcellus*, who assures us that the *Paludamentum* was what they call'd in his time *Chlamys*. The *Greeks* wore this Habit both in War and Peace, as several Authors testify.

II. This *Chlamys* was an open Garment, fasten'd at the Shoulder with a Buckle, so that the Side on which it was buckled was all uncover'd: This was generally on the right Shoulder, that the right Hand might be always at liberty, as may be observ'd in the Monuments below. Of these *Chlamydes* there were two sorts, the *Macedonian*, and that of common Use: The *Macedonian Chlamys*, according to some, was close at the bottom: The Form of the common *Chlamys* is suppos'd to be found in that Passage of *Macrobius*, *Veteres omnem habitabilem terram extense chlamydi similem esse dixerunt*: 'Twas the Opinion of the Ancients, that all the habitable World was like an extended *Chlamys*: But *Rubenius* maintains that there was no difference between the *Macedonian* and common *Chlamys*. I own it's not easy to comprehend how a *Chlamys*, which was a kind of Cloak, should be close at the bottom: Nor does the Passage cited from *Ammonius* prove the thing, *εἰς τέλειον περὶ τὰ κάτω συνήλαι*, because it may be understood in this Sense, that the *Macedonian Chlamys* was very wide, insomuch that the two sides touch'd each other at the bottom, which might very well be without either being join'd or sew'd together, as we see in our modern Cloaks. *Demetrius of Macedon*, *Plutarch* tells us in his Life of that King, order'd a rich *Chlamys* to be made, of the Figure of the World, and which should represent the Stars; from whence it appears that the *Chlamys* was extended, and not close: But *Pliny* is yet clearer, where he says that *Dinocrates*, who built *Alexandria* at the Order of *Alexander* the Great, gave that City the Form of a *Macedonian Chlamys*, that it was round as the *Chlamys*, only with some Inequalities upon the Border, and that its two Angles extended to the right and left; which evidently shews that the *Macedonian Chlamys* was not join'd below at the Angles. It also proves that the *Macedonian Chlamys* was not different from the common one, unless perhaps in the Size. The Name indeed of *Macedonian* given by Writers to this kind of *Chlamys*, seems to denote some Difference; but what that was, or wherein it consisted, we know no more of, than we do of the *Thessalian Chlamys*, taken notice of by *Hesychius* and other Gram-



marians, as also by *Philostratus*, who in his *Heroicks* seems to ascribe a particular Form to it.

III. The *Chlamys*, as has been observ'd, was also a *Roman Habit*. In ancient Monuments we find Emperors, Prætors, and Tribunes with this kind of *Pallium*, which they call'd *Paludamentum*: Now if that was the same thing with the *Chlamys*, as it's probable, and as *Nonius Marcellus* expressly affirms, then have we Figures of the *Chlamys*, which shall be exhibited below. 'Tis not improbable the *Ephestrides* was also the same with the *Chlamys*; and this is further confirm'd by *Artemidorus*, who expressly says, that what they call'd the *Chlamys* was likewise call'd *Mandyas*, *Ephestrides* and *Birrbus*.

IV. The *Χλαῖνα*, or *Chlæna* of the Greeks, but by the Romans call'd *Læna*, appears to have been in use in the heroick Times: It was a kind of Surtout or upper Garment, put on in sharp inclement Weather; of which there were two sorts, the one double, lin'd with Fur, the other single, and without such lining, both which also they made use of in the Night for a Coverlid or Quilt. Thus *Homer* tells us, that when *Priam* lay in *Achilles's* Tent, they brought him the double *Chlæna* for a Covering. *S. Benedict* likewise allow'd every Monk a *Læna* for the same purpose: His Words are these, *Stramenta autem Lectorum sufficient matta, sagum, læna & capitale*; so that their Custom was probably to wrap themselves in the *Sagum*, and make a Covering of the *Chlæna*. The *Chlæna* was also us'd in War, as appears from *Homer's Odyssey*: Nor is there any other Habit more taken notice of by Writers than this. *Ammonius* tells us the Form of it, that it was four-square, which Form was certainly the most commodious for the two Uses they put it to, of a Habit in the Day, and Covering at Night. There was another Habit not much unlike this in Form, call'd *Chlanis* or *Chlanidion*, but which was made of a thinner and finer Stuff, and worn by the Women, as well as the Men. The *Sisyra* is also thought to be a kind of *Chlæna*, but of a courser Stuff, and made use of for both the above-mention'd Purposes.

*Ælian*, speaking of the Extravagance of the old *Athenians*, says they wore purple *Pallia*, Tunicks of divers Colours, that they curl'd their Hair, and trimm'd it with golden *Cicada*; but this only teaches us what their Ornaments were, without giving us any light into the Form of their Tunicks and *Palliums*.

### C H A P. III.

I. The *Pallium* or Cloak was used originally by the Greeks, and afterwards by the Romans. II. Images of the Greeks dressed in the Tunick and *Pallium*. III. Other Images of the Greeks in *Pericles's* Time. IV. Difficulties concerning the *Pallium*. V. An Image of *Prusias* and his Wife. VI. Another Image, of *Telememon* and his Wife *Hesione*.

I. **T**HE *Pallium* or Cloak was call'd by the Greeks by the several Names of *Himation*, *Pharos*, *Tribon* or *Tribonion*. The Latin Word *Pallium* was also received among them, but by them call'd *πάλλιον*; and as to the thing it self, it was not much unlike our modern Cloaks. This Habit was of Greek Original, and peculiar to that Nation, as may be learnt from a Passage of *Suetonius* in the Life of *Augustus*: He distributed, says he, among various other Presents, *Togæ* and *Pallia*, and made a Law that the Romans should wear the Greek Habit,





Boisard



Boisard



Boisard



*Habit, and the Greeks the Roman Habit*; that is, that the *Greeks* should wear the *Toga*, and the *Romans* the *Pallium*. Now tho' it be certain that the *Pallium* or Cloak was peculiar to the *Greeks*, and that many Authors besides *Suetonius* testify the same, yet it is as evident that this Habit became afterwards the common Habit both of *Greeks* and *Romans*. The *Greek Pallium* seems to have been longer than our modern Cloaks, but yet not so long as the Gowns worn by our Ecclesiasticks.

II. This *Pallium* appears to have had no Cape, and was worn upon the Tunick, as may be observ'd in the Image of the *Metrodorus*, copied from an old Roman Statue, where it is exhibited large enough to be wrapt several times round the Body. The Tunick falls down to the Feet, as in the following Figure. The next *Pallium*, which is also a *Greek* one, differs only from *Metrodorus's*, in that all the Edges are cut in such a manner, that they appear like Fringes: But that is better seen in the Image it self. The Tunick is very wide, and girt about the Breast with a Girdle; the Sleeves also are very wide and long.

III. Another Image, communicated to me long after the two former, was taken from the Bass-Reliefs of the Temple of *Minerva* at *Athens*, and delineated upon the Plate at the Command of the Marquis de Nointel. It represents a Man and a Woman; the Man habited in a Tunick that reaches to the Ground, and a *Pallium* or Cloak not unlike those of the two other *Greeks* above-mention'd. As to the Habit of the Woman, it will be better observ'd with the Eye than describ'd. These two Figures are very ancient, and suppos'd to have been made in the Time of *Pericles*, who built the *Parthenion* or Temple of *Minerva*, from whence they were taken. The two Virgins express'd at the top of this Plate, were taken from the same Temple: One of them, who is half naked, lays her Hand upon a little Idol plac'd upon a round Base.

IV. When we look upon these *Greeks*, one would think there could be no difficulty about the Form of their *Pallia*: Some Authors nevertheless have found very great ones, occasion'd by a Passage in *Appian*, where it is said that *Mark Anthony*, when he was in *Egypt*, wore a *Greek Pallium* four-square; by which four-square *Pallium* it is not easy to guess what is meant: All that can be said with any colour of Probability is, that this *Pallium* had four Corners; but what the Use of such a Cloak was is hard to comprehend. In the Cloaks that occur upon ancient Monuments there appear no other Corners than the two that are before, the Edges or Borders of them seeming to be round like our Cloaks at this Day. 'Tis pretended indeed that these Cloaks were worn after different manners, and that some fasten'd them to the Shoulder with a Buckle that united the two sides, so that the right side of the Cloak being buckled upon the left Shoulder cover'd the left side of the fore-part of the Wearer; and thus, say they, the whole Body was cover'd, and the right Arm at the same time left at liberty.

V. The Habit of *Prusias*, Prefect of the Isle of *Cos*, seems to be military: He has a *Chlamys* fasten'd to his Shoulder, and under that two Tunicks, the innermost of which, tho' it be longer than the other, yet does not reach below the middle of the Thigh: Both the one and the other are tied with a Girdle: His Sword is much longer than the *Roman* Sword, and the Blade near two Foot long, if we measure it proportionably with the Stature of *Prusias*. His Wife has her Head dress'd after a singular manner, and wears a Tunick that trails upon the Ground, tho' it seems to be tied with a Girdle: The Sleeves of it are long, and come down to the Hand, but very strait: She has also above the Tunick a short Cloak, call'd by the *Greeks*, *Himation* or *Chlanidion*, and by the *Romans*, *Palla* or *Pallium*.



PLATE VI. The following *Telamon*<sup>1</sup> is in a military Habit: His Shield resembles a large oval Bason; his Helmet is elegant, and his Sword not unlike that of *Prusias*.  
 II. His Wife *Hesione* wears a Tunick that trails after her, with Sleeves so very short, that she discovers almost her whole Arm: She has also a *Pallium* pink'd or cut at the Edges, as if it were fring'd; and as to her Head-dress, 'tis nothing more than her own Hair.

## C H A P. IV.

I. *The Pallium of the Philosophers called τριβώνιον, Tribonion, and its Shape.*  
 II. *Images of Diogenes the Cynick.* III. *Other Images of Philosophers.* IV. *Diogenysius of Halicarnassus taken from an old Manuscript.* V. *The Tribonion used by others, besides Philosophers.* VI. *All Philosophers did not affect to go poorly habited.* VII. *A Passage out of St. J. Chrysostom concerning the Habits of the Philosophers.* VIII. *What the Palliolum, Phelone, and Synthesis were.*

I. **T**HE Philosopher's Cloak or *Pallium* was properly call'd *Tribonion*, and is thought to differ in nothing from other Cloaks, except in that it was commonly worn; and Thread-bare; for which reason they gave it the Name of *Tribonion*, from the Word *τριβω, tero*. 'Twas out of Ostentation only the Philosophers wore such trite Cloaks, to make a Shew of their Poverty, and their Contempt of Luxury; its Colour was either black or brown. The *Cynicks*, according to *Athenæus*, let their Hair and Beards grow: They were very slovenly, walk'd bare-foot, and wore a Cloak call'd *Tribon*; which was not only thread-bare, but very often also torn.

2 II. Of this kind is *Diogenes's* Cloak<sup>2</sup> in the *Villa Borgbesia*, and worn upon his naked Body after the manner of the *Cynick* Philosophers. Other Monuments exhibit this celebrated *Cynick* in his Tub, and thrusting out his Head like a Tortoise out of her Shell. In one of the Images<sup>3</sup> he has in one Hand his Philosopher's Staff, and in the other a Wallet; his Situation is near a Temple, and over-against him is his Dog. The Truth is, his Habitation was in the Portico of *Jupiter's* Temple, which gave him occasion to say that the *Athenians*, when they built that stately Portico, provided him with a sumptuous Palace. The Tub he liv'd in was a piece of Earthen Ware, as the Wine-Vessels, and those for keeping other Liquors generally were: Thence it was that *Juvenal* says, *Alexander* saw *Diogenes* in his Tub of Potter's Earth: *Sentit Alexander testa cum vidit in illa*. Whether the Mask that is exhibited in this Image, was not intended to denote the Hypocrisy of this *Cynick* and others of the same sort, who affected an extraordinary Strictness of Life to win the Applause of Men, I know not. In another Image<sup>4</sup> the Dog sits upon the Tub, and a Man sits reading to *Diogenes*, who seems to attend to him: But what this, and the Crescent in the upper part of the Image, are intended to signify, I confess I am ignorant.

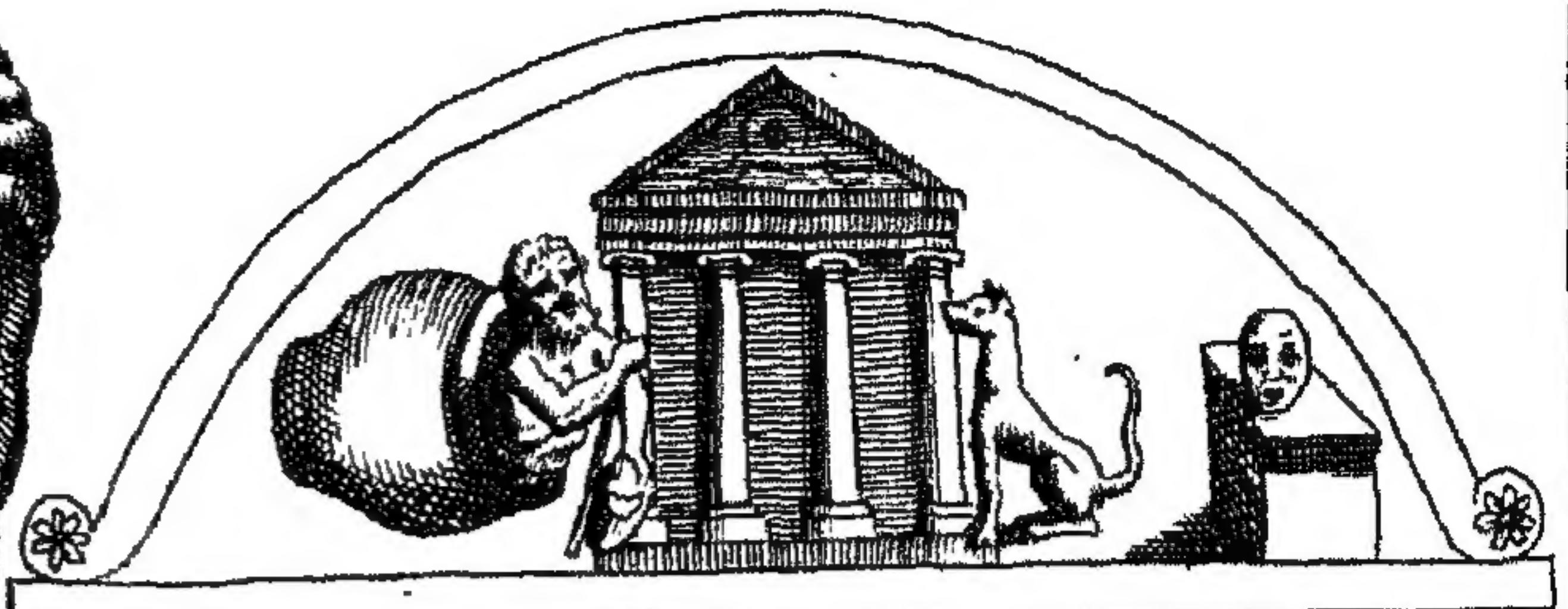
III. 'Twill not be beside the Purpose to observe here that *Cosmas*, an *Egyptian* Monk, who wrote in the Time of the Emperor *Justinian*, in the place where he is speaking of *Hyperides* and *Menander*, gives us the Figure and Habit of the *Athenians*, with this Inscription, *οἱ ἑξωθεν Ἀθηνοί, foreign Athenians*; by which he means such as were not of their Religion: For so both the Fathers and Ecclesiastical Writers use *οἱ ἑξωθεν*, signifying such as were not Christians. These two *Athenians*



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Spon

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Villa Borghese

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Palaeographi-Gr

LAOMÉDON GENUIT, RAPUIT TIRYNTHIUS HEROS  
MI SOBOLES AIAX EX TELAMONE NATUS.

4

Boisgard



La Chauvre

5



Iustinian Gallery



*thenians* wear upon their Tunick a *Pallium*, which one of them tucks up upon his Arm, hold each of them a Book, and have each a Cap upon their Head, not unlike a Turban. But enough of these Figures, that we may come to that beautiful one of an old Philosopher, whose Statue is in the *Justinian* Gallery. He appears 'to be engag'd in a profound Study, holding a Scroll in his left Hand, and reclining his Head upon his right: He wears also a Cloak or *Pallium*, like *Diogenes*, upon his naked Body.

IV. The *Dionysius Halicarnassens* 'here exhibited, was taken from a very ancient MS in the Library of Prince *Chiggi* at *Rome*: Now tho' this MS be but 800 Years old, yet there is reason to believe this Figure was copied from one that was more ancient. The Custom of prefixing the Author's Effigies to his Works is very ancient, as we have elsewhere observ'd. This Historiographer is represented sitting, and having upon his Tunick a *Pallium* fring'd on every side, together with a Collar fring'd in like manner. This *Pallium* has Sleeves like a Sur-tout, in which Particular it differs from all others. His Cap is not unlike some modern ones, nor his Sandals to those of the *Franciscans*: He has also Stockings on.

The great Difficulty we find in discovering the Form of the Habits in ancient Images describ'd by old Authors, is owing partly to the different ways of dressing us'd in different Countries, and perhaps in the same Country, and partly to the change of Dress introduc'd at different times; which must needs happen, so long as Men consult the Conveniences as well as the Necessities of Life.

V. But to return to the *Tribonion*: This Cloak was not so appropriated to Philosophers, as that none else wore it; for *Eunapius*, in several places of his Work, ascribes it also to the Sophists: Nay, in ancient Times the *Tribonion* was worn by many sorts of People, tho' it was properly the Habit of the Poor: It was likewise worn at *Athens* in their Courts of Judicature.

In a later Age *Marcus Aurelius* wore it from his Infancy: 'For he applied 'himself, *Capitolinus* tells us, to the Study of Philosophy in his Youth, took the 'Philosopher's Habit at twelve Years of Age, and accustom'd himself to a severe 'rigorous Life, studying in his *Pallium*, and lying upon the Ground, until his 'Mother perswaded him with much difficulty to use a Bed; which nevertheless 'was nothing more than the Skins of Beasts.

VI. All the old Philosophers however did not affect these sordid Habits, seeing we find in *Ælian* that *Pythagoras* wore a white Garment, a golden Crown, and Breeches. *Empedocles* of *Agrigentum* wore also a purple Habit, and Shoes of Brass. *Hippias* likewise and *Gorgias* never appear'd in publick without their Purple. Some Philosophers also wore Linnen Tunicks, which they call'd *Othonæ*, some Examples of which we meet with, tho' it was most commonly a Woman's Habit. The Generality however of Philosophers took care to wear such kind of Habits as made known their Profession.

VII. S. *John Chrysostom*, who in his Sermons seldom spares these Philosophers, inveighs sharply against them in his seventeenth Homily to the People of *Antioch* concerning Statues; occasioned by the Flight of these Philosophers, when the Emperor *Theodosius*, provok'd at the City of *Antioch*, threaten'd its Destruction; whereas the Monks were so far from flying, that they came down from the Mountains, and by their Intercession sav'd the City: 'Where are now, says he, those 'Philosophers with their *Tribonions*; those Men with long Beards, and a Staff in 'their right Hand; those detestable *Cynicks*, worse than Dogs under the Table, 'who mind nothing but their Belly? They are all run away, and skulk in Dens 'and Caverns.



The same Father in another place takes notice of another Habit affected by these Philosophers, which he calls *ἐξωμὶς*; by some thought to be the same with the *Abolla*. This however is certain, that both the one and the other were in use among the Philosophers. This *Exomis* was a Tunick without Sleeves, so that not only the Arms but the Shoulders too were naked; and from thence took its Name, the Word *ὤμους* signifying Shoulder. 'Twas also a Habit worn by Slaves and all other Servants.

Among the *Greeks* the double or lined *Pallium* was call'd *διπλοῖς*; and if we may believe *Acron* upon that Verse of *Horace's*,

*Quem duplici panno patientia velat,*

the double Cloth there mentioned is the same thing with the *Greek Diplois*. *Ferrarius* pretends that the *Greek Diplois* is represented in a Figure of a certain *Cynick* Philosopher, sent him by the Cavalier *del Pozzo*; which perhaps he gathers only from the Philosopher's tucking and folding it before: But I am of Opinion it's not the *Diplois*, there being not the least Appearance of a Lining.

VIII. The *Palliolum* was a kind of short Mantle or Cowl made use of to cover the Head: It was worn by the Sick, and by such as went first abroad after their Recovery; by Women also of ill Fame, who us'd it to conceal themselves as they walk'd through the City. *Juvenal* and *Martial*, who were both pretty well acquainted with the Customs of these Women, say that they walk'd with this kind of Cowl.

The Emperor *Aurelian*, in a Letter preserv'd by *Vopiscus*, makes mention of the Tunicks call'd *Palliolatæ*: These, *Casaubon* thinks, serv'd at once both for Tunicks and *Pallia*, that they had Sleeves, and were us'd both by Men and Women: But *Salmasius* is of a different Opinion, believing that those were the Tunicks that had a Cowl or Hood fasten'd to them call'd *Palliolum*; which Explication seems to agree better with the Word *Palliolatæ*, which is deriv'd from *Palliolum*, and not immediately from *Pallium*.

Another kind of Garment there was yet, call'd in *Greek*, *Phenole*, and in *Latin*, *Penula*, which *Suidas* says was the same with the *Ephestrides*: This was a kind of Cloak or Surtout us'd altogether in the Country, and probably differ'd not from the *Chlamys*, except in the Quality of the Stuff, since the Design of it was for Country Use only. There's no Habit more taken notice of by Writers of later Ages than this.

Another sort of Habit was the *Syntthesis*, and put on ordinarily to go to Feasts: Tho' its Name be *Greek*, yet was the *Syntthesis* very common both at *Rome* and through the whole *Roman* Empire, and worn both by Emperors and Senators as well as others. What the Form of this Habit was is hard to know, and all that can be said of it with Probability, is, that it was a kind of *Pallium* or Cloak easily put on or off. In *Pastor's* Book there is mention made of the *Syntthesis*, the *Greek* of which Passage we have restor'd in a Work that bears the Name of *Athanasius*: This Passage seems to mean by the Word *Syntthesis* all the Garments of a Man: It runs thus, *I went into the Country, and the Angel shew'd me a Youth clothed in a Syntthesis of Garments of Saffron Colour*.

I shall take no notice here of that kind of Habit call'd by the *Greeks* *Tebernos*, because, according to *Plutarch*, *Diodorus* and others, it was nothing else than the *Toga* of the *Romans*, which we are now going to treat of.





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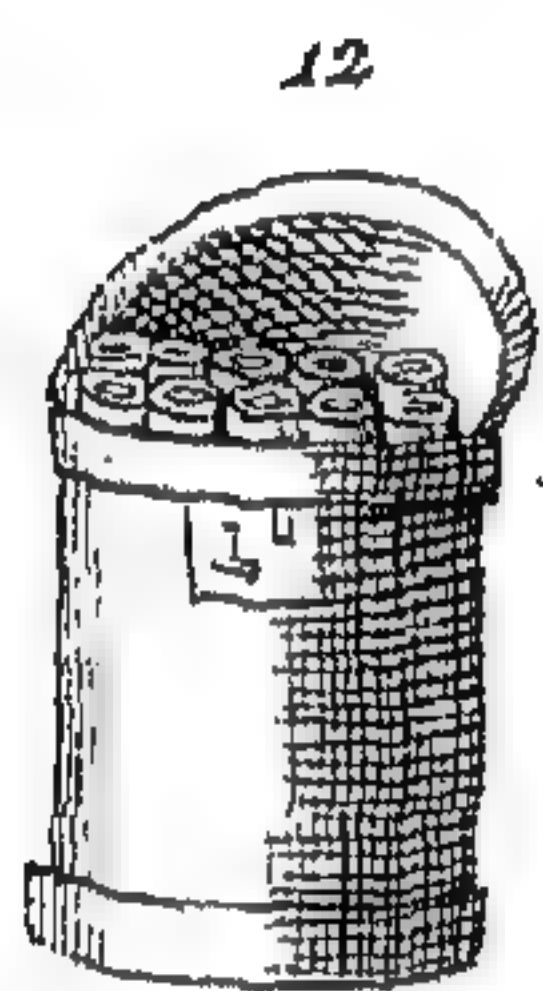
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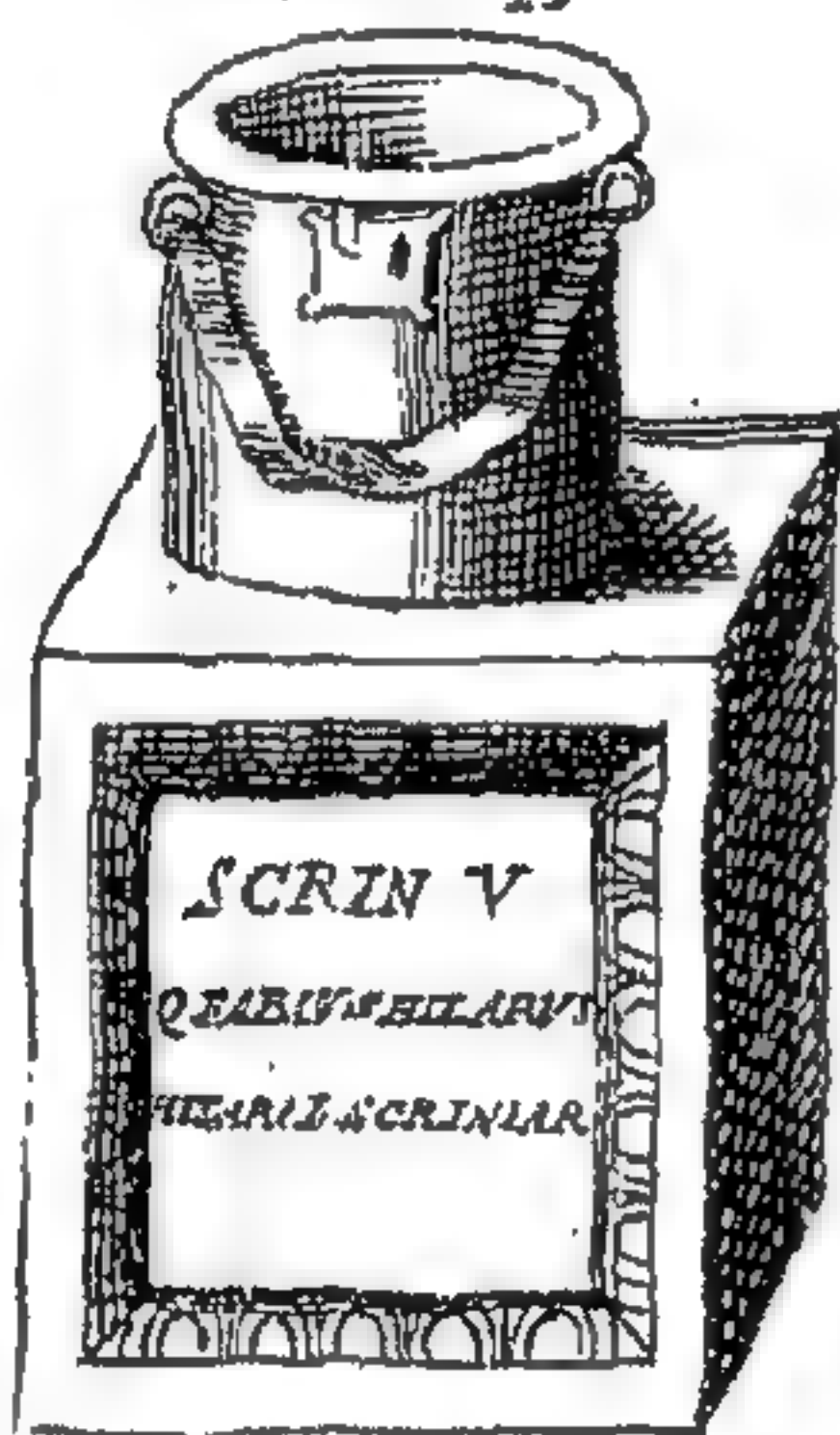
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C H A P. V.

*I. The Toga or Gown an honourable Habit among the Romans. II. Different Opinions about the Shape of the Gown. III. A great Probability that the Gown was open all before; the Images which remain seem to prove it. IV. The Gown had no Neck nor Arms. V. Other Remarks upon the Gown. VI. Several Uses of the Gown.*

**I.** **T**HE *Toga* or Gown of the *Romans* was originally a Habit of Honour, and not allow'd to be worn by the Populace. *Artemidorus* says it was call'd *Tebe-nos*, from *Temenus* an *Arcadian*, who brought it from *Ionia*, of whose Name *Te-bennos* is but a small Corruption. According to *Tertullian*, it was brought first from the *Pelasgi* to *Lydia*, and then from thence to *Rome*.

**II.** There are various Opinions about the Form of this Habit, among which that of *Dionysius Halicarnassens* is, that it was semi-circular: Some pretend it was an open Garment like our modern Cloaks, and that because it was very long and wide, they wrapt and folded it various ways, disposing the long Lappets upon the Arms. Others, among whom is *Ferrari*, imagine it was a Robe no where open but at the top, through which Hole they put their Head and right Arm, leaving thus the right Arm at full liberty, and with the left gathering its Folds together: But what is most of all surprizing, is, that notwithstanding the great number of Statues that occur with *Toga's*, the Question concerning the Form of this Habit is still as far as ever from being determin'd. *Ferrari* contends, that in those Statues the close *Toga* with the Hole at the top for the Head and Arm is represented; whereas others affirm on the other hand, that those very Statues prove the *Toga* to be an open Garment.

**III.** The great number of Figures in this Tome habited in the *Toga*, do by no means, in my Opinion, decide the Question in Favour of *Ferrari*: For if there are some where the Form or Shape is not easily discoverable, there are others that plainly discover it to be open from top to bottom. The sacrificing Priest taken from *Beger's Thesaurus Brandeburgicus* (tom. 3. p. 356.) and publish'd in the second Volume of this Work, Plate 2. covers his Head with the *Toga*, as the Sacrificers us'd to do; which *Toga* is so dispos'd, that it must necessarily be open, as are many of those in all appearance, which we shall give hereafter from *Roman* Statues. There are others indeed where the Aperture is not visible; but then these by no means prove that they were close. The extended *Toga*, according to *Dionysius Halicarnassens*, was of a semi-circular Figure; which can never be meant of the close *Toga*, but of such a one only as might be all extended, which must needs be an open Garment. When *Cicero* describes the Luxury of *Cataline's* Confederates, he tells us they were cloath'd in Tunicks with Sleeves, Tunicks that reach'd down to their Feet, and cover'd with Sails rather than *Toga's*; *manicatis & talaribus tunicis, velis amictos, non togis*; Where by *Velis* is certainly meant the Sails of a Ship, to which he there compares the extravagant Size of their *Toga's*; therefore in that Comparison nothing can be understood but an open Garment. Another Reason to prove that the *Toga* was an open Robe, is, that it was not only worn in the City, but in the Camp; and when they were to engage, was wrapp'd about the Body, and fasten'd with a Knot; which kind of Cincture is hardly conceivable, if we suppose the *Toga* to have been close like a Petticoat.

IV. Ru-



IV. *Rubenius*, who maintains that the *Toga* was an open Garment, is of Opinion that it differ'd only from the *Chlamys* in that it was both longer and wider; which *Chlamys*, according to him, was of the Shape above describ'd: But forasmuch as the *Chlamys* he exhibits the Figure of has a kind of Collar very large, which consists in a hollowing or sloping, and makes two Angles at the top; it seems by no means to agree with the *Toga*, which in the very Figures brought by *Rubenius*, has no Angle above, nor sloping, but a strait Border; which is also observable in all the other Images of the *Toga*; so that we have no reason to admit of his Opinion. Then what he adds from *Dionysius Halicarnassensis*'s saying the *Toga* was in shape of a Semi-circle, that it must therefore have been open before, is a further Argument against himself. But from this semi-circular Figure he perhaps was induc'd to think, that in order to make the Use of it commodious, there ought to be a hollowing or sloping, together with a kind of Collar; not considering that they who wore the *Toga*, cast not only the Border of it upon the left Shoulder, but also several Plaits or Folds, without bringing back the *Toga* upon the right Shoulder, that so they might leave the right Arm at liberty; and that the Collar, and the Sloping or Incision he speaks of, would have been to no manner of purpose, since the *Toga* was thrown upon one Shoulder only. 'Tis also certain that no such Incision or Collar is ever seen, either in the *Toga*, or *Chlamys*, or *Paludamentum*; which would without doubt have occur'd amongst the many *Chlamydes* exhibited in the fourth Volume, had there been indeed any such thing.

Thus far of the *Toga*; concerning the Shape of which, that is, whether it was a close or open Garment, the learned Reader will observe from the Figures themselves, many of which are exhibited in this Tome, as many others shall be in the Course of this Work.

V. The *Toga* was originally Woollen, as we have the Testimonies of many Writers; but in Succession of Time it was made of Silk, and perhaps also of other sorts of Stuff. The Colour of the ancient *Toga* was for the most part white; after which the *Toga picta*, and *prætecta* were introduc'd by *Tullus Hostilius*, and appropriated to the *Tuscan* Magistrates, as we learn from *Macrobius* (*Saturnal, lib. 1. cap. 6.*) This Garment was made wider or straiter in proportion to the Size of the Person that wore it: And tho' this sort of Habit does not seem to have been very proper in War, they nevertheless wore it of old both in War and Peace: In After-times however it was worn as a Habit of Peace only, and sometimes even taken to signify Peace, as appears from those Words, *Cedant arma togæ*. 'Tis disputed among some, whether the *Toga* was tied about with a Girdle or not, occasion'd by an obscure Passage in *Macrobius*: This however is certain, that the Statues never exhibit a Girdle about it; and if those *Romans*, represented to us in Marbles with these Habits, are girt, 'tis with nothing but the *Toga* it self, which they wrap round the Body, and fasten by a kind of Knot, as may be seen in some of the Figures below. Nor does *Macrobius* himself say that they tied the *Toga* with a Girdle, but speaking of *Hortensius*, who valued himself for the Propriety of his Habit, says only that he tied the Knot in such a manner, that the Lappet of his Robe, which hung down before, extended it self equally round the Knot; which I think may be pretty easily comprehended from the different Images we give of this Garment. This Lappet of the *Toga* thus tied of a Knot, was in my Opinion what they call'd the *Sinus*, and the Extremity of the *Sinus*, which was plaited and puffed, what they call'd the *Umbo*. This Opinion I find also many Antiquaries embrace, after they have long disputed upon the *Sinus* and *Umbo* of the *Toga*, and that for this reason, that all the Images of the *Toga* that occur, evidently contradict every other Explication.



The *Toga* therefore serv'd for its own Girdle, from which way of tying it was, that they gave it the Name of *Cinctus Gabinus*, even when they wore it in War: For in old Times they that wore this Gown, wrapt it round the Body, and fasten'd it with a Knot; from whence came the Term *in procinctu*, which originally was meant of such as were ready to give Battle, but afterwards us'd to denote a Man ready to undertake any other Action.

VI. The *Romans*, who commonly went bare-headed, made use of the upper Part of the Gown or *Toga* for a Covering, when excessive Heat, or Cold, or Rain oblig'd them to it: We are also inform'd from *Plutarch*, that when they met a Person that deserv'd some particular Respect, their way was to uncover, if it happen'd that their Gown was upon their Head; which plainly shews that it was a Custom to wear their Gowns upon their Heads. *Justus Lipsius* was of Opinion that they cover'd their Heads with the extream Part of the *Toga*; but the manner we have just describ'd, and which *Ferrari* explains, is both most natural and most agreeable to ancient Monuments.

Upon occasion of Mournings and publick Calamities they laid aside the *Toga*; as did also the Senators, and wore the Habit of Knights. The Dead however, tho' they were those of the lowest Rank, were carried to the Grave in a *Toga*, as we are inform'd from *Juvenal* and *Martial*; the first of whom has these Words in his 3d Satyr;

*Pars magna Italiae, si verum admittimus, in qua  
Nemo togam sumit, nisi mortuus:*

and the last these;

*Nec pallens toga mortui tribulis.*

*Lampridius* also upon *Commodus* says it was their Custom to assist at Funerals in the *Toga*; and *Martial* in another place, that they laid aside the *Toga* at their *Saturnalia* for five Days: This was perhaps because it was too grave a Habit, and too cumbrous for such Festivities, where the Masters waited upon their Slaves at Table. They wore it however at Feasts; many Examples of which Custom we find in Authors, and among others a remarkable one in *Spartian*: 'The Emperor *Hadrian*, says he, receiv'd standing the Senators that came to dine with him; and always sate at Table either with the *Pallium* or *Toga submissa*;' by which *Toga submissa* I understand his Gown let fall from his Shoulder, and flowing about him for more commodious leaning on the left Arm. I am herein of the same Opinion with *Ferrari*, who has thus explain'd it, and understood it so before I read his Explanation. We shall also see hereafter Men sitting at Table with their Garments thus flowing loose about their Thighs.

By a Passage in *Lampridius* we are taught, that at the publick Sports the Spectators formerly wore the *Toga*; but that the Emperor *Commodus* chang'd that Custom, and oblig'd them to put on the *Penula*, which was, as we have above observ'd, a kind of short Cloak.

The Use of the *Toga* was not only receiv'd at *Rome*, but also throughout all *Italy*, both in Municipal Cities, and among the conquer'd Nations; for which reason only it was that they called that part of *Gaul*, *togata*, where the *Toga* was in use. Tho' this Habit, as has been observ'd, was ordinarily a Habit of Honour and Distinction, yet we find it to have been in use also among the common People.

The *Toga picta*, which was a *Tuscan* Habit, was worn in Triumphs: Consuls also and Tribunes wore it; as did also the Prætors, as it's thought, when they sacrific'd, or assisted at the Sports.



*Varro* in *Nonius*, speaks of certain *Toga's* so transparent, that the *Tunicks* might be perceiv'd through them. There were also water'd *Togæ*, call'd by *Nonius Marcellus*, *undulatæ Togæ*; and by *Pliny*, *undulata vestis*.

## CHAP. VI.

I. *Disputes about the Figure of the Latus Clavus, which was wore both on the Tunick and Gown.* II. *Proved to be a long Piece of Cloth, which was put on the Tunick and Gown both.* III. *The Latus Clavus was put also upon Towels, Napkins, and Coverlids of Beds.*

I. **T**HE *Latus Clavus* has been the Occasion of more Disputes concerning the Form of it, than the *Toga* has; and tho' the whole Habit was call'd by that Name, yet it was properly no more than an Ornament upon it. This *Latus Clavus* was a Tunick appropriated to the Senatorian Order, as the *Angustus Clavus* was to the Equestrian. If it be demanded what the *Latus Clavus* was; I shall give the Reader those two Opinions only, which divide at this Day the learned World, without troubling him with the various Sentiments of the first Criticks of these later Ages, some of whom fancy them to have been Flowers wrought in the Garment; others that they were Buckles, and others again Buttons put upon the Tunick by way of Ornament. Without, I say, troubling the Reader with those various Opinions, now all confuted, and almost become obsolete, I shall confine myself to the prevailing ones: But first I shall shew wherein all are agreed; and that is, that the *Latus Clavus* was a piece of Purple sew'd upon the Tunicks; they are also agreed that these Pieces thus sew'd on were something like Nails, and that from thence comes the Word *Clavus*. Now tho' all agree in these two Particulars, yet in this they differ, that some take these purple Ornaments to have been round, and like the Heads of Nails, and that they were denominated *Lati*, or *Angusti Clavi*, from their being large or small. This is the Sentiment of *Ferrari* about the *Latus Clavus*, and by some espous'd at this Day.

II. But *Rubenius* pretends that the *Latus Clavus* does not signify a round piece of purple Ornament like the Head of a Nail, but a long Line or Stripe of Purple rather of the Form of the Nail it self, which Lines or Stripes were wrought either in Tunicks, or other Garments; and that when these Stripes were of a certain breadth, they gave them the Name of *Latus Clavus*, and when narrow, *Angustus Clavus*. The chief Reasons *Rubenius* founds this Opinion upon, are, that these Habits which they call'd *Clavatæ Vestes*, were call'd in Greek μεσοπύρρουρα, that is, Habits that had Lines or Stripes of Purple sew'd upon them: For as by the Greek Word περιπύρρουρον is understood a Habit border'd with Purple, so by the Word μεσοπύρρουρον ought to be understood a Habit with purple Lines or Stripes strait down the middle, or else transverse the Stuff: And this, in my Opinion, is the most natural Explication. Thus also *S. Basil* explains the Words of the Septuagint in the 3d Chapter of *Isaiab*, where he blames the Luxury of the Women, who sew'd Purple upon the Borders of their Petticoats, or else in the middle of the Stuff. *S. Jerom* likewise upon the same place, says, that by μεσοπύρρουρον in the Septuagint is meant *clavatam purpura*. Hence it is evident that μεσοπύρρουρος signifies *clavata Vestis*, and that, according to *Basil's* Interpretation, this was a long purple



ple Stripe either down the middle, or upon the Border of the Garment ; from whence it follows, that the *Latus Clavus* was not a round piece of Purple, like the Head of a Nail ; but a long Line or Stripe of Purple of the Figure of the Nail it self ; which *Horace* probably means in that Passage in his *Ars poetica*, where he says ;

*Purpureus late qui splendeat unus & alter  
Adfuitur pannus.*

Thus also *Lucian* is to be understood, where he speaks of a certain Man that boasted of the Breadth of his *Clavus*. In short the very Names of *Latus Clavus* and *Angustus Clavus* seem by no means to import a larger or smaller round piece of Purple. Besides, the Glosses also favour this Interpretation of *Rubenius* ; *Clavus impurpurata vestis*, ἐμπόρρευτος ἐδὴς ἢ ἐνλῶ. The ancient Glossary of this Monastery, which is about nine hundred Years old, has also *clavus purpurata vestis*, and cites for the Expression an Author call'd *Placidus*. What's here remarkable besides what *Rubenius* observes, is, that *Isidore*, *Alcuin*, *Amalarius*, *Johannes Diaconus* and *Rabanus Maurus*, speaking of the *Dalmatici*, make mention of those long Lines or Stripes they were adorn'd with ; *Isidore* calling them *Clavi* ; *Alcuinus*, *Virgulæ* ; *Amalarius*, *Lineæ* ; *Johannes Diaconus*, *Zoneæ* ; and *Rabanus*, *Tramites*.

III. This same Ornament was also put upon their Napkins: For we are told by *Lampridius*, in his Life of the Emperor *Alexander Severus*, that at his Entertainments they made use of Napkins that were *clavata cocca*. Their Table-Cloths also and the Linnen they laid over their Couches were adorn'd with the *Clavus*, as may be seen in a Passage of *Ammianus Marcellinus*, who proves that the *Clavi* were long Stripes, and not round Pieces like the Heads of Nails: For, speaking in his 16th Book of a certain crafty old Fellow, he says, that *he saw two Linnen Cloths or Sheets that cover'd the Couches, and two Clavi so broad, that by the Contrivance of the Waiters they touch'd one another ; that the Table was also cover'd with Napkins of the same sort, insomuch that the whole resembled the Apparel of a Prince*. Now these two *Clavi* touch'd one another so that they seem'd to be join'd together, and to resemble the Habit of a Prince or Emperor, which was then all Purple ; how could this be, if the *Clavi* were round like Nails Heads?

These *Clavi* were sometimes of Gold, as we learn from the Emperor *Aurelian's* Letter to *Gallonius Avitus*, where he says that he gives to *Bonofus* a Silk Tunick with a *Clavus* of Gold, *tunicam auro clavatam subsericam*.

From the wearing of this Habit came the Name of *Laticlavii* given to Senators and their Children, who wore the *Latus Clavus*. This Name was also given to the most eminent of the *Roman* Knights and their Children. But those that were of a lower Class were call'd *Angusticlavii*: Such was the Father of *Suetonius*, as himself informs us at the end of the Life of the Emperor *Otho*. Thence came also the Term *patrimonium Laticlavium*, mentioned by *Petronius*; which was the Goods and Estate that descended to the Children of those that had worn the *Latus Clavus*; which Children then first took upon them the *Latus Clavus*, when they laid aside the *Prætexta* for the *Toga*.





## C H A P. VII.

I. Concerning the different sorts of Habits; the *Trabea*. II. *Lacerna*. III. *Pullata Vestis*, or black Habit; and others. IV. Also of the *Caracalla*. V. *Colobium*. VI. *Gaulapa*. VII. and *Lacinia*.

I. **W**HAT the Ancients call'd the *Trabea* was also a Habit of Honour and Distinction; but as to what concerns the Form of it, Antiquaries are as little agreed as about that of the *Latus Clavus*. 'Tis thought it was so call'd, from certain Stripes that were wrought in it across the Breast. *Servius* says there were three sorts of them; one proper to the Gods, all Purple; another to the Kings, of Purple mix'd with white; and a third to the Priests, of Purple and Scarlet, *de purpura & cocco*. Many are of Opinion that the *Trabea* differ'd in nothing from the *Toga*, except in the Quality of the Stuff; among whom is *Dionysius Halicarnassensis*: *Rubenius* however contends that the Difference consisted in its being shorter than the *Toga*, and produces a Passage out of *Virgil* to prove it, which, it must be own'd, seems to favour it;

----- *parvaque sedebat*  
*Succinctus trabea.*

'Tis certain, proceeds *Rubenius*, it was not very different from the *Paludamentum* or *Chlamys*; and that from hence the *Salii*, who are call'd, in *Dionysius Halicarnassensis*, *trabeati*, are by *Festus* call'd *paludati*. *Ferrarius* on the contrary differs from *Rubenius* in his Opinion, tho' in my Judgment, without giving any greater light into the thing; so that when all that has been said is weigh'd, the Sentiment of *Rubenius* appears most plausible.

II. The *Lacerna* was a kind of Cloak or Surtout, and anciently worn in War only, but afterwards brought to be the Fashion both in City and Country. It was fasten'd before with a Clasp or Button, as are many of our modern ones, and had a Cowl or Hood also fasten'd to it, yet in such a manner, as is generally thought, as to be taken off at pleasure. When 'twas design'd for Winter, it was made of a courser and rougher Stuff, and of a thinner and finer for Summer, and for the most part of Woollen. At the first indeed, and even in *Cicero's* Time, the *Lacerna* was the Habit of the common People only; the Senators then being ashamed to appear in it; but afterwards we find it an universal Fashion, and worn by Men of all Ranks and Degrees. The Colour of it amongst the common People was commonly black or brown; but Senators and Men of Distinction wore it of Purple. The Emperor *Alexander Severus*, *Lampridius* tells us, went frequently to the hot Baths with the People, especially in Summer, returning to his Palace in the common Habit us'd at the Baths, with this only Difference and Mark of Empire, that he was cloath'd in a Scarlet *Lacerna*. The *Birrus* was almost the same thing with the *Lacerna*, so that the Ancients seem to have taken them indifferently the one for the other. 'Tis also thought the *Lacerna* took the Name of *Birrus* from the Greek Word *πέρρις*, which signifies reddish, they being made of that Colour: But forasmuch as the *Birrus* had a Cowl annex'd, as well as the *Lacerna*, it hence came to pass, that they gave the Name of *Birrus* to a Cowl, or Cap that was us'd for a Covering of the Head.

III. What they call'd the *Pullata Vestis*, was not only taken for a mourning Garment, but also for a popular Habit; from whence came the Phrases *pullata turba*, and *pullatus circulus* in *Quintilian*. The Colour of this Garment, as the Name imports,



imports, was black, and the Form of it the same as the *Lacerna*. The *Bardaicus Cucullus*, mention'd by *Julius Capitolinus*, was, according to *Casaubon*, the same thing with the *Bardocucullus* of the *Gauls*; but in the Opinion of *Salmasius*, the same with what *Martial* calls *Liburnicus Cucullus*, and so call'd from the *Bardai*, a People of *Illyria*: But in this there is nothing to be depended upon.

IV. The *Caracalla* was a barbarous and *Gaulish* Vestment, and in Shape not unlike the *Lacerna*: Nor is any one ignorant, that the Emperor *Antoninus Caracalla* was so call'd from his wearing that sort of Habit. The *Gaulish Caracalla* indeed did not reach below the middle of the Thigh; but the Emperor order'd his to be made to reach down to his Feet: This Habit had Sleeves, and a Cowl, as the *Lacerna* had. And thus much for the *Caracalla*: For whether this Garment has yet been found in Marbles or other Monuments of Antiquity, I know not.

V. There was also a Senatorian Habit call'd *Colobium*, which was a kind of Tunick, but its Form is not known to us, nor indeed often mentioned in Authors.

VI. The *Gausapa*, *Gausape* and *Gausapum*, was a Garment that on one side only was very rough or shaggy, wherein it was distinguish'd from the *Amphimallum*, which was shaggy on both sides. This Garment was also worn in cold Weather: They also gave the Name of *Gausape* to Rugs and Coverlids, as likewise to rough Napkins. It is also taken for the Habit of a certain *Dacian* or *Parthian* King, which was lin'd or fac'd with Skins; which sort of Habit was in use among the *Daci*, as we shall see below.

VII. What they call'd *Lacinia* was no more than part of the Garment, and by some thought to be the lower Border, which Opinion seems not improbable: What *Rubenius* says of the *Lacinia Togæ* being the two Corners of the Garment before, is likewise very probable: For this supposes what we have above made appear, that the *Toga* was an open Garment: That Passage of *Plautus*, in my Opinion, may be understood of the Border or Corner of the Garment:

*At tu ædèpol sùme laciniam, atque absterge  
Sudorem tibi.*

as is that other of *Suetonius* in the Life of the Emperor *Claudius*, which runs thus: 'I have also heard from our Elders, that the Pleaders so abus'd the Patience of the Emperor, that when he rose from the Tribunal, they not only loudly call'd him back, but sometimes also laid hold of the Border of his Garment, (*lacinia togæ*) and sometimes of his Feet.' But whether the *Lacinia* was taken generally for the Border, or for the Corners of the Garment, I dare not pretend to determine: It may be it was taken for both the one and the other.

## C H A P. VIII.

I. *The Toga Prætexta given to young Noblemen, and to Magistrates.* II. *Images of the Prætexta.* III. *At what Age young Noblemen were allowed it.* IV. *The History of Papirius Prætextatus.* V. *Another young Senator in a Gown.*

I. **T**HE *Prætexta* was a kind of *Toga* given to the Sons of Roman Noblemen when they came to the Age of Puberty: It was call'd *Prætexta*, from the purple Border it was adorn'd with, in Allusion to which the *Greeks* call'd it *περιεπρωγος*.



It was not however so appropriated to the *Roman* Youth, but that both Priests and Magistrates wore it upon particular Occasions. 'Our Youth, says *Livy*, wear the ' *Toga prætexta*, or *Toga* border'd with Purple, which Habit is also allow'd Magistrates to wear in Colonies and Municipal Towns: Nay 'tis even permitted in ' *Rome* to be worn by the Constables; and this not only while they live, but even to their funeral Pile.' The Augurs, Consuls, and Dictators also wore it on particular Occasions.

PLATE II. We here present the Reader with the Figure of a Youth 'habited in a *Prætexta*, copied from a Statue in the *Brandebourg* Cabinet. The purple Border does not here appear, probably because the fowing of it on was so fine, that it could not be exhibited on Marble: This is also the Case of the *Latus Clavus*, which, because it is of Purple, cannot be exhibited in Statues of white Marble: Nor is it ever seen in ancient Monuments, for that reason. This Youth has the *Bulla* hanging about his Neck, that was also worn by Noblemens Sons: But of this we shall have occasion to speak below, where we shall exhibit a great Number of Figures of it. The *Prætexta*, some say, was girt in the same manner as the *Toga*, and the Cincture call'd *Cinctus Gabinus*, which Cincture was made, as has been before observ'd, where we treated of the *Toga*, by drawing the Lappet of the Gown round the Body, and fastening it in a Knot.

III. There has been no small Dispute about the Age when the Youth of Quality laid aside the *Prætexta* to put on the *Toga Virilis*; some say it was at the Entrance into their fifteenth Year, and others at the Beginning of the seventeenth; of which last Sentiment was *F. Norris*, afterwards made Cardinal, who has excellently and by many Examples prov'd that it was in the Beginning of their seventeenth Year; tho' it must be own'd there have been many Exceptions to this general Custom, especially in the Times of the Emperors.

This Youth holds a Scroll, and at his Feet is a kind of round Chest or Desk, which they call'd a *Scrinium*, where they us'd to lay their Pens, their Tablets, and some Books. The Sleeves of the Tunick reach not quite to the Elbow. The *Prætexta* he has exactly resembles the *Toga*, except in the Border which was Purple, tho' it do not here appear; and for that reason it is that it was call'd *Toga prætexta*. From this and the following Figures there is room to judge whether the *Toga* was an open Garment like our modern Gowns or Cloaks, or was close before, with a Hole only at the top to put the Head and Arms through: If it was of this last Form, which I think a Man can hardly perswade himself of, the Hole must needs have been of a prodigious Bigness, as appears from all the Images we have given of it. The *Toga* was put upon the left Shoulder, and the lower Border of it on the same side brought back also upon the same Shoulder, the rest being carried round the Body under the right Arm, and drawn up likewise on to the left Shoulder. A great quantity of Stuff was us'd to make this Habit, which for that reason seems so far from being commodious, that nothing but Custom could render it supportable. The following Youth has on also the *Bulla* and *Prætexta*, and what is remarkable in this Figure is, that he wears the *Prætexta* upon the right Shoulder; but this may have been a Mistake of the Graver's. He has also a Scroll in his right Hand, whereas both the preceding one, and all the rest in this Plate, hold it in the left; which is another Proof of the Graver's Mistake, and that he has put it on the wrong side.

IV. Every one knows the Story of *Papirius Prætextatus*, a Youth of the Senatorian Order; who being press'd by his Mother to tell her what had pass'd in the Senate-house, feign'd a comical Story to get rid of her Importunity, which when the Senators came to understand, they could scarce forbear laughing; but order'd however, that for the Time to come, no young Men should be admitted into the Senate,





Raccolta Maffei



Percier



Raccolta Maffei



Justinian Gallery



HAVE HAVE  
HEROTION  
ET VALE  
AETERNOM  
C CESTIVS FILIAC  
P C

Boisard



Senate, except *Papirius* only, and that by way of Recompence for his Fidelity in keeping the Secret. He was call'd *Prætextatus*, *Macrobius* says, because of his Ability to keep a Secret before he was of Age to throw off the *Prætecta*.

V. The other young Man <sup>3</sup> has quitted the *Prætecta* for the *Toga Virilis*, <sup>3</sup> and holds in his Hand a Scroll like the two former. The *Toga* in this place is, if I mistake not, plainly perceiv'd to be an open Garment: For that side of it that is upon the left Shoulder falls down almost to the Ground, and turns backward in such manner, that it seems impossible it should be join'd to the other side of the *Toga*.

## C H A P. IX.

*I. Several Images of Senators in Toga's or Gowns; the Form of the Scrinia. II. What the Scutulata Vestis, Paragauda, Sagum and Subarmalis Vestis were. III. The Emperor Trajan, and several other Figures, in a short Habit, with a Chlamys over it, or Paludati. IV. The Habits of Persons of every Age in Trajan's Time. V. The Habits of Constantine and Theodosius's Time.*

I. **T**HE three Roman Senators in the same Plate <sup>4, 5, 6</sup> wear also the *Toga* upon the left Shoulder, and bring back the right side of it before, leaving the right Arm at Liberty. If these Figures are attentively consider'd, we shall be farther confirm'd in the Opinion of the *Toga's* being an open Habit. Each of the three holds in his left Hand a Scroll, and has at his Feet a *Scrinium*.

Another Figure in this Plate <sup>7</sup> seems to be a young Senator; the Arms <sup>7</sup> of the Statue are broken off. Beside him is the General of an Army <sup>8</sup> crown'd with Laurel, probably for having obtain'd some Victory. He is here in the Habit of *Peace*, and wears the *Toga*: The Sleeves of his Tunick do not reach to the Elbow: He has in his left Hand a Scroll, as well as the two following, and, like them, has also a round *Scrinium* at his Feet. The next <sup>9</sup> is remarkable for his being bare-foot. The last <sup>10</sup> is also crown'd with Laurel, and has on his Legs the *Caliga* or *Campagus*, of which hereafter when we come to treat of the Dresses for their Legs. We here present the Reader with two more *Scrinia*, <sup>11, 12</sup> besides those that are seen with the Senators, that he may better observe the Form and Use of them. In one of them we see the Scrolls rang'd in order within; these were under Lock and Key, the first of which is here five times represented. I never saw a Lock assuredly antique represented any where but in these *Scrinia*.

The two following Senators <sup>13</sup> are upon a Seat with a Cushion under them, and hold each of them a Scroll. The next <sup>14</sup> seems to be the Figure of some Philosopher: He is also set, and seems to have his Mind engag'd in Meditation: His Habit is too short for a *Toga*, and must therefore be a *Pallium* worn upon his naked Body.

In the Medal under the two Senators <sup>15</sup> is an Emperor habited in the *Toga*, and holding in his right Hand a Globe. These Figures upon Medals are indeed so very small through want of Space, that oftentimes nothing can be learnt concerning their Form. It is not so however with the following Image of *Caius Cestius*, <sup>16</sup> who, in the Epitaph upon the Bass-Relief, bids an eternal Farewel to his Daughter *Erotion*: His *Toga* is, in my Opinion, a fresh Proof of that Habit's being open before: His Tunick is longer than ordinary, and falls down to the Ground;

PLATE  
IV.  
1, 2  
3

4

5



Ground; and the Sleeves, if they were not tuck'd up, would cover the best part of his Arm. *Erotion*, who gives her Father her Hand, wears a Tunick that trails upon the Ground, with Sleeves that reach down to the Wrist: Her Head is dress'd in nothing but her Hair, to which a large *Palla* is annex'd, that encompasses almost her whole Body.

- 6 The following Senator ' that gives his Hand to his Wife, is remarkable for the Beauty and Elegancy of the Design: His Shoes are close, but his Wife's open, so that her Toes appear.

II. The *Scutulata Vestis*, mention'd by *Juvenal*, has afforded Matter of Dispute to the Criticks of later Times, concerning which their first Enquiry has been about the Etymology of it. *Turnebius* derives it from *Scutum*: But that *Salmasius* refutes, arguing from the first Syllable's being long in *Scutum*, whereas in the Word *Scutulata* it is short; for which reason he would have it rather deriv'd from the Greek Word *σκυτάλη*, which signifies a Rod, pretending that the Texture of those Garments represented Rods. But forasmuch as the Ancients have rarely made mention of this kind of Habit, no distinct Idea can therefore be form'd of it.

The *Paragauda Vestis* was a kind of Habit given by *Aurelian* to his Soldiers, and thus describ'd by *Vopiscus*, chap. 47. *Et quidem aliis monolores, aliis dilores, trilores aliis, & usque ad pentelores, quales hodie lineæ sunt*: But what the Form of this Garment was, we are yet to learn, it probably being of foreign Original as well as the Name.

The *Sagum* was a kind of military Garment, whose Name and Form were both *Gaulish*, as some think, before the *Gauls* were subjected to *Rome*. It appears to have been a kind of Surtout, worn at *Rome* without Sleeves, but in *Gaul* with them, as will be seen when we come to treat of the *Gaulish* Habits. And forasmuch as the *Sagum* was, as is just said, a military Habit, we shall find it exhibited among the military Habits of the *Romans* in the next Volume, which are in great number. Many are of Opinion it was the same thing with the *Paludamentum* and *Chlamys*, to which I also subscribe.

Another military Habit they had, which they call'd *Subarmalis Vestis*, which the Criticks labour to explain from its Etymology; some deriving it from *Armus* the Shoulder, this Habit, as they say, being worn just below the Shoulder; others imagining that it was worn under their Armour, or under the *Sagum*, which indeed seems the most probable Opinion of the two: But all this is mere Conjecture.

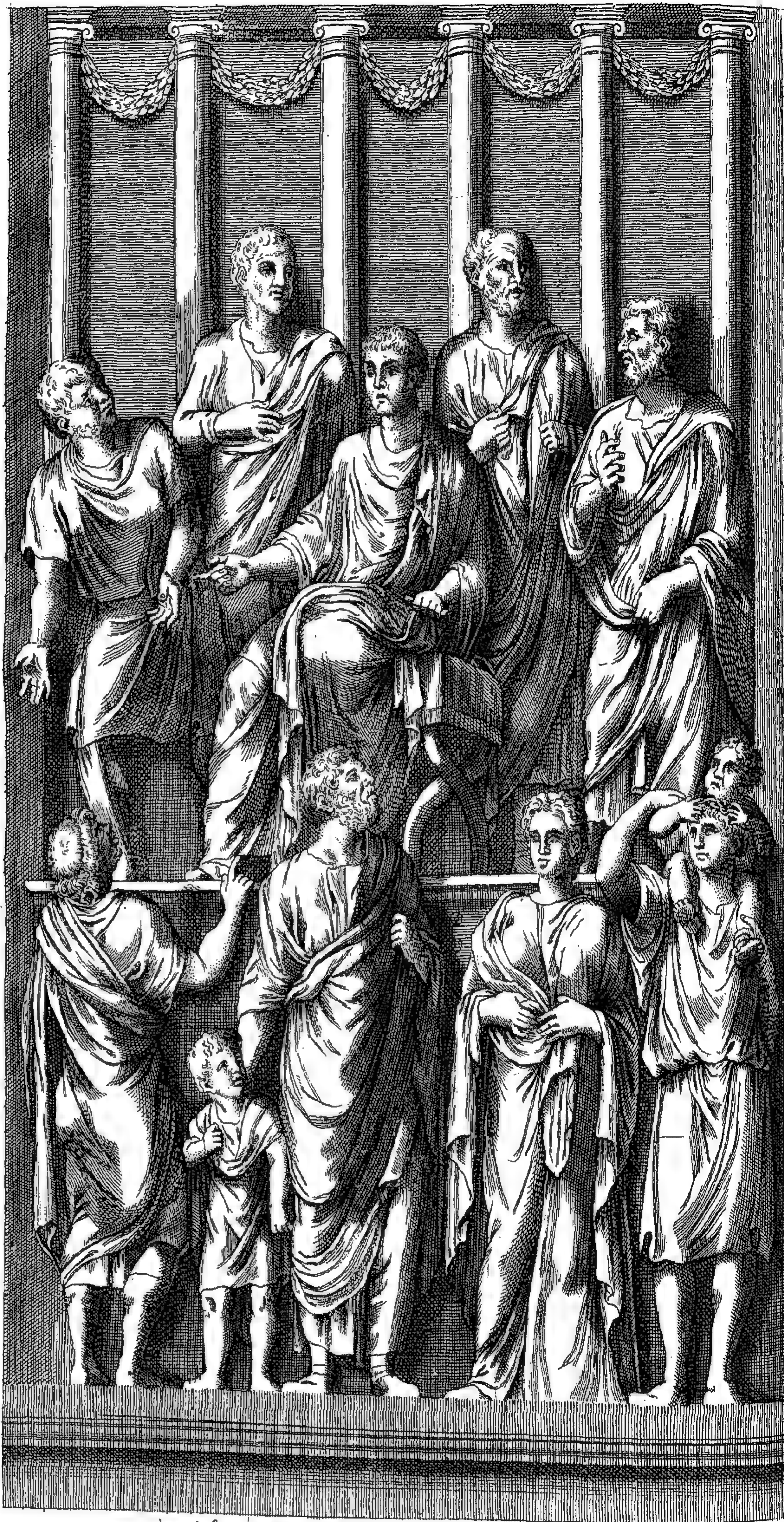
PLATE III. In the following Plate the Emperor *Trajan* is represented in his Winter Habit, ' such as he wore when he made War upon the *Daci*: He has on a short Tunick, but wide, and tied about with a Girdle, together with a *Chlamys* fasten'd to the right Shoulder with a Clasp or Buckle. 'Tis to be observ'd, that in the three Images here exhibited, the *Chlamys* or *Paludamentum* leave the Arm and right Side all uncover'd, that he may have his right Arm at liberty. In the second Image ' the *Chlamys* is fring'd, and was perhaps lin'd also with some Skin, which kind of Garment they call'd *Gausape*. In the third Image *Trajan* ' is accompanied by two other Men, one of which is habited in a *Toga*, which *Toga*, if carefully observ'd, will appear to be open like a Cloak.

- 4 IV. The other Part of the Plate is an elegant *Roman* Bass-Relief, ' where the Emperor *Trajan* is seen plac'd upon a *Suggestus*, as they call'd it, and sitting upon a Curule Chair. He has on a *Toga*, which, as appears, is open before, as the other we have seen. Behind *Trajan* there appears a piece of Architecture with Pillars of the *Corinthian* Order. Upon the *Suggestus* there are some of the Emperor's Ministers, and below it several Persons among the People; so that here we have at once the Habits of Men, Women and Children of different Ranks and Conditions.

V. In



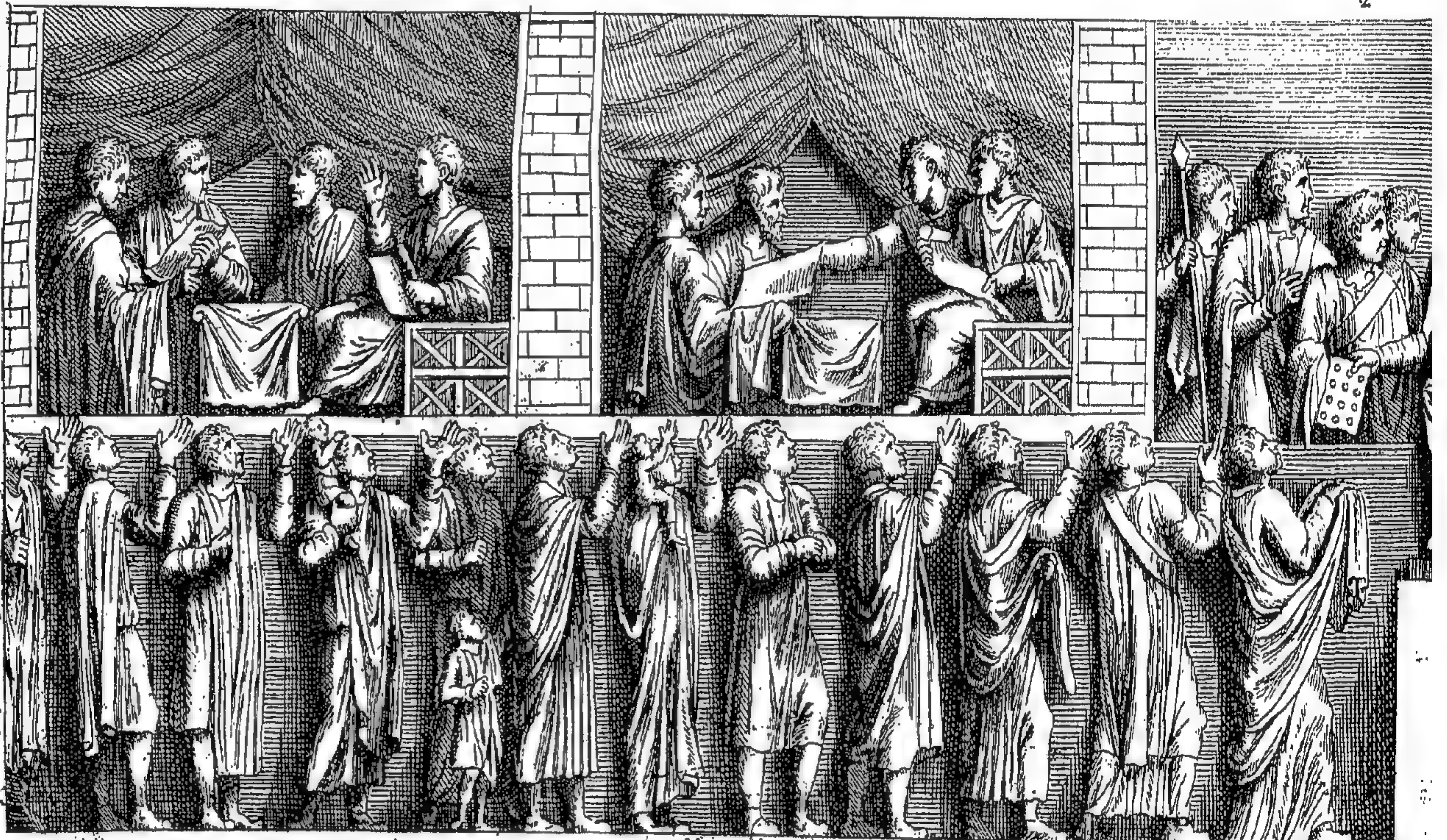
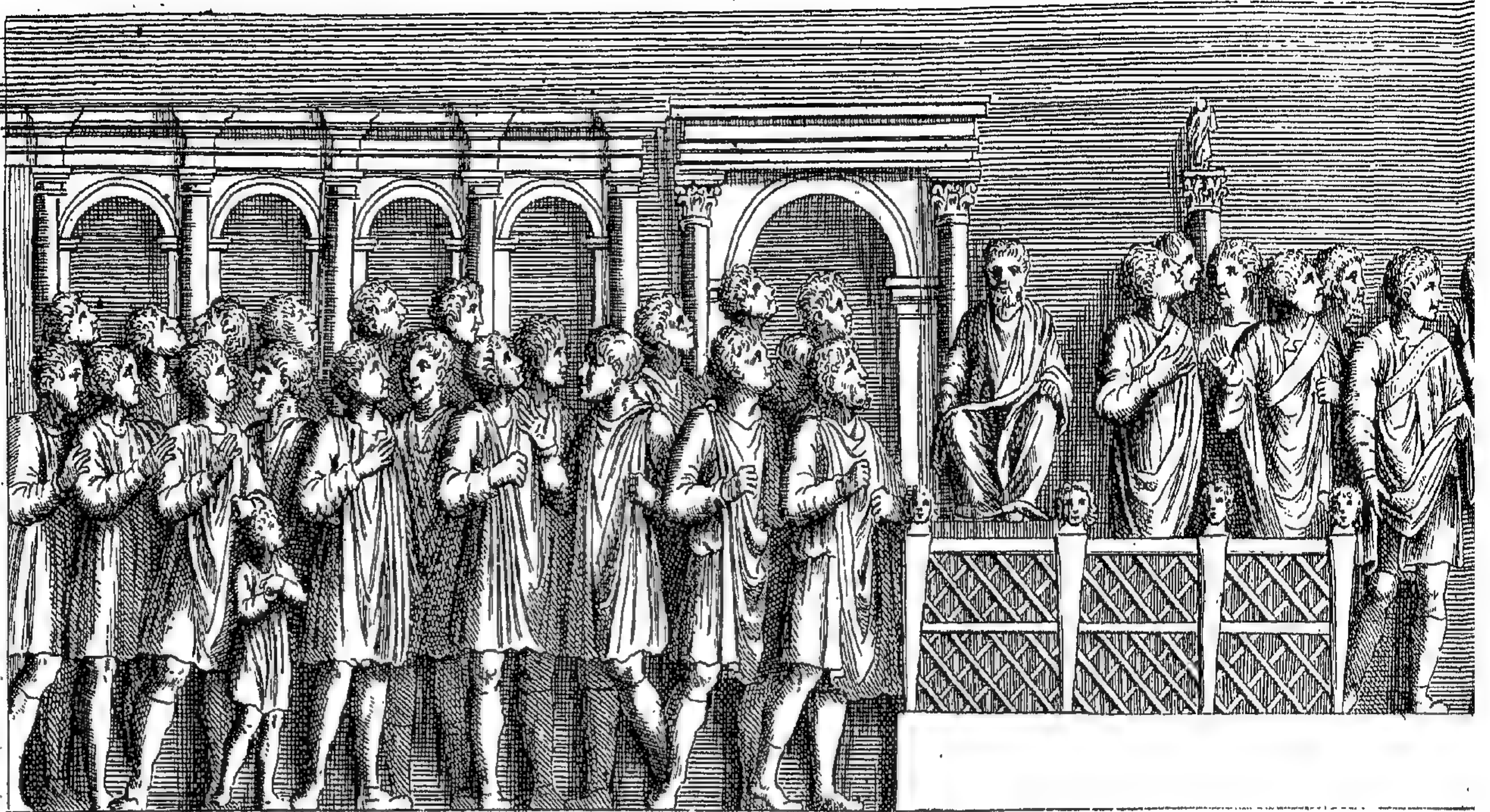
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DE COELIO  
DIONYSIO IUSTO  
PATRI OPTIMO  
C COELIVS  
SECUNDVS



The Theodosian Column



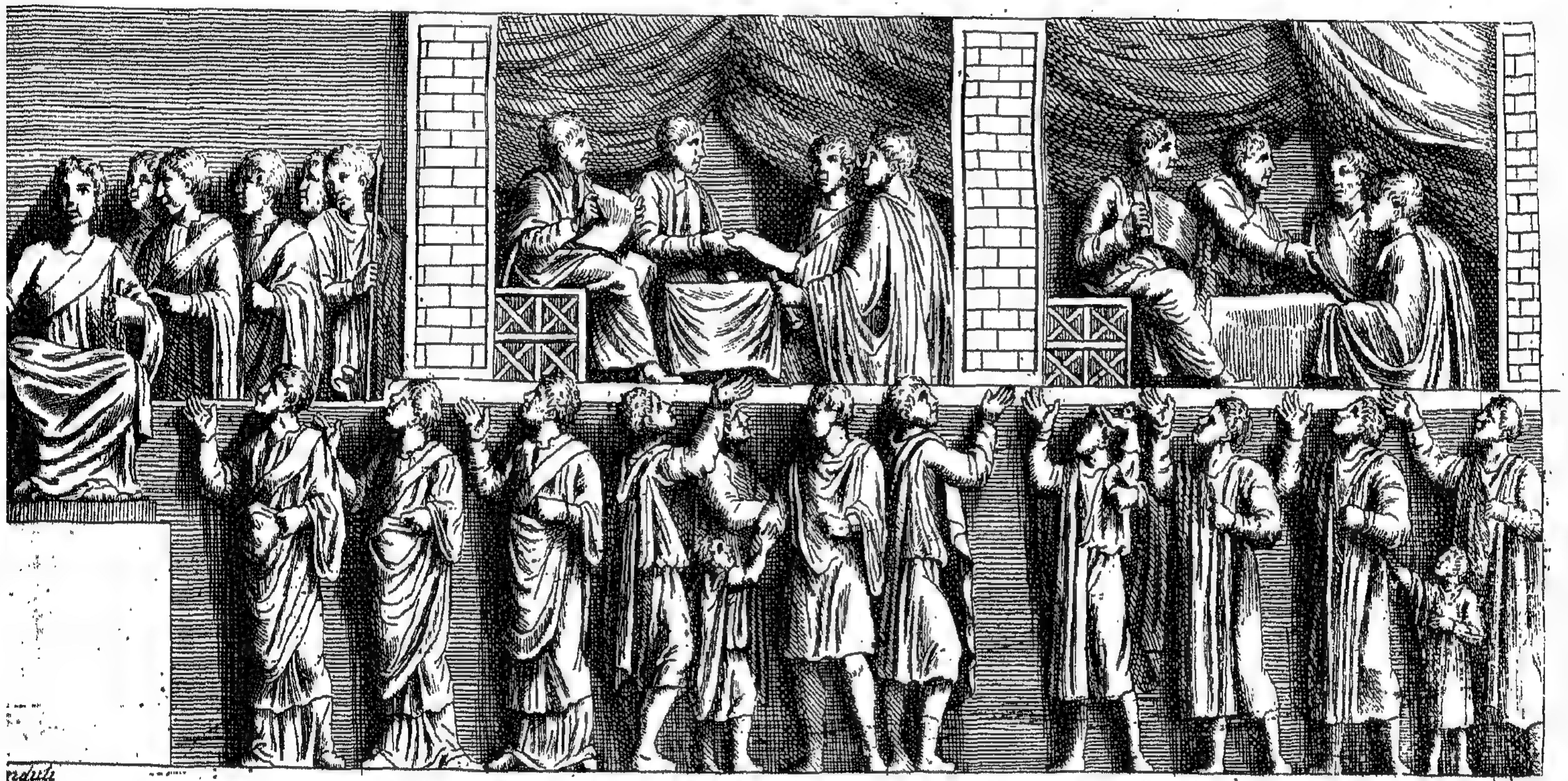
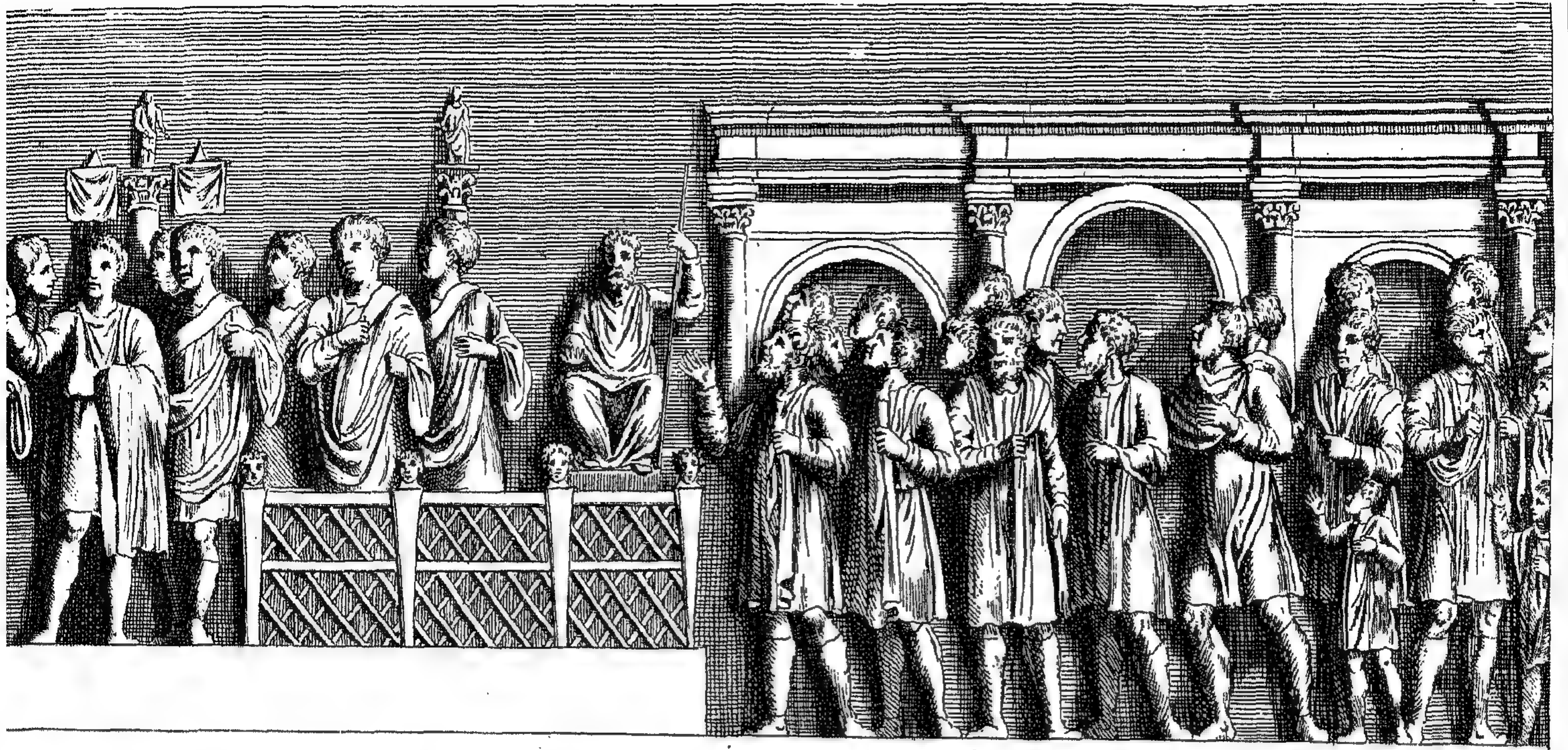
Beger



Fabretti







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V. In later Ages new Fashions were introduc'd in their Habits, tho' not so much amongst the military Men, as the Citizens and Courtiers. This appears in the following Plate taken from *Constantine's Arch*, where that Emperor is twice represented. In one of the Images, <sup>1</sup> where he is haranguing a great Company, he has the Tunick on, and above that the *Chlamys* or *Paludamentum*. In the other, where he is dispensing his Bounty, <sup>2</sup> he is represented sitting, with a Robe on that reaches to the Ground, and Sleeves that come down to his Wrist: He has also on a Piece of Stuff a-slope cross his Breast, an Ornament worn by several of those that are in his Company: This Ornament was, according to some, call'd *Orarium*, and was very much in Fashion in later Ages: 'Tis also thought that the Garment upon which this Stuff was worn, was the *Trabea*, and that it was so call'd from this same Ornament falling a-cross the Breast. Amongst the Multitude, Men and Boys may be observ'd in Habits very different from those of preceding Ages.

VI. The first Habit that follows has the Air <sup>3</sup> of a *Lacerna* or *Chlamys*, as well as that of the two *Lictors* <sup>4</sup> with their *Fasces* in their Hands, which is fring'd at the Skirt. Another *Lictor* <sup>5</sup> with his Axes, has nothing that can be well distinguish'd. The Multitude <sup>6</sup> that comes next in this Plate was taken from the *Theodosian Column*, erected by *Theodosius* the Younger; and in it are seen Habits very different from the preceding ones, some extraordinary Caps, a Tunick with a Collar or Cape, and many other Particularities, which I leave the learned Reader to observe.

## CHAP. X.

I. *What the Greeks wore on their Heads.* II. *The Form of the Sciadion of the Greeks.* III. *The Romans covered their Heads with their Gowns.* IV. *The Cucullus.* V. *The Pileus and other Caps.* VI. *The Petasus and other Figures which resemble our Hats.*

I. **T**HE *Greeks* and *Romans* walk'd abroad for the most part bare-headed; and we are told by *Ælian* that the old *Athenians* curl'd and tied up their Hair, intermixing in the Curls golden *Cicade*. The *Greeks* however, as appears, had a kind of Caps or Bonnets, which they call'd *πῆλον*, or *σκιᾶδιον*, or *κυβερ*, which they sometimes wore to defend themselves from the Inclemency of the Weather.

II. What the Cavalier, <sup>7</sup> taken from the Bass-Reliefs in the Temple of *Minerva* at *Athens*, has upon his Head, very much resembles our modern Hats, and, if I mistake not, is what they call'd *σκιᾶδιον*, a Word that signifies an Umbrello; of which sort there's a great many more among the same Sculptures.

III. We have already observ'd that the *Romans* cover'd their Head with the *Toga* pulled up from behind, when the Weather was either excessive hot or cold: Norwithstanding which Custom, they had also other Caps or Cowls to wear in the Night, and in the Country. In Statues and Marbles they are commonly represented with their Heads bare, except when they are sacrificing, and then they often have their Heads veil'd with part of their Robe: Often, I say, because sometimes we find them sacrificing bare-headed, as we have seen above in the Chapter of Sacrifices.

IV. The *Romans* made use also of the *Cucullus*, a Cowl not unlike that modern Monks wear, to guard themselves against the Inclemency of the Seasons. This *Cucullus* was commonly fasten'd to the *Lacerna* or *Birrus*, Habits appropriated to the Country; the Name of which Cowl, as well as the Use, were originally



from *Gaul*, but mostly the Wear of the *Santonies*, as is intimated by *Juvenal*, where he speaks of those that walk'd in the Night in a *Santonick Cucullus* in quest of Adventures, *Satyr* 8.

-----*Si Nocturnus Adulter*  
*Tempora Santonico velas adoperta cucullo.*

as also by *Martial*, where he makes mention of the *Bardocucullus*:

*Gallia Santonico vertit te Bardocucullo.*

The *Cucullus* was also in use among the Rusticks; as appears from a Bass-Relief<sup>8</sup> publish'd by *Spon*, where we see Peasants<sup>9</sup> gathering Olives, with *Cuculli* or Cowls that cover'd their Head and Shoulders.

V. There was also another sort of Caps or Bonnets, which were not put to common Use: Such was the *Pileus*, whose Form on Medals, as we have here represented it,<sup>9</sup> pretty much resembles our Night-caps. This Cap was what they gave to their Slaves upon giving them their Freedom, who were afterwards call'd *Liberti*, and from that Use became the Symbol of Freedom. It often occurs upon the Reverse of *Roman* Medals, with the Inscription *Libertas*. *Suetonius*, speaking of the great Joy the People of *Rome* had at the Death of *Nero*, says they run about the City with the *Pileus* on their Head. The Word *Pileus*, according to *Servius*, was a general Name, and implied several Species of Caps. *Sytonius*, (says he) takes notice of three different sorts of them us'd by the Priests, the *Apex*, the *Tutulus*, and the *Galerus*; the first of which was very light, and had a Rod in the middle; the second lin'd with Woollen, and in Form of a Cone, and the third made of the Skins of Victims. We have already given the Form of the *Apex*, the *Galerus*, and *Albogalerus* in the preceding Volume.

VI. The *Petasis* was another sort of Cap made use of by Travellers, and was worn in *Greece* as well as at *Rome*. *Alexander* the Great, *Athenæus* says, wore at Feasts the *Petasis* and *πέδιλα*. The *Petasis* had for the most part Brims or Margins, but narrower than those of our modern Hats, and such as we sometimes see in those of *Mercury*. *Mercury* wore the *Petasis* in quality of a Traveller, as being the grand Agent between Heaven, Earth and Hell. His *Petasis* was furnish'd with Wings, as were also his Feet, and *Caduceus*, which number of Wings were given him, no doubt, to denote the Swiftneſs of his Course. Some of these *Petasi* occur with Brims that resemble those of our Hats, some of which we here exhibit.  
10, 11 The first<sup>10</sup> was taken from a Busto in the *Justinian* Gallery: The second<sup>11</sup> was publish'd by *Fabreti*, who took it from a Gem in his Cabinet: The third and fourth  
12, 13 were taken by the same *Fabreti*, the one<sup>12</sup> from a Medal of *Strada*, and the other<sup>13</sup> from a Medal of Cardinal *Campegna*. These two Medals are both *Pergamenian*: He that holds the Staff and *Æsculapius* in his Hand, is thought by *Fabreti* to be *Galen* of *Pergamus*, in Honour of whom the People of *Pergamus* struck his Effigies upon Medals: He wears a *Petasis* not unlike our modern Hats. The last  
14 is the Figure of a Man with a kind of Turban<sup>14</sup> upon his Head. However we see the great Advantages of old Monuments, and how much we learn from them of ancient Usages, which Writers take no notice of.

What they call'd *Infula* was a white woollen *Fascia*, or Ribban, according to *Isidore*, or as *Servius* says, a Mixture of White and Yellow: With this they tied their Hair from one of their Temples to the other, fastening it with a Knot behind, and letting the two Ends of the *Fascia* hang down on each side. 'Tis said that none but Sacrificers wore this Ornament; tho' among that great number of them exhibited in the second Volume, I cannot say there's one of them to be found with it.

The



The *Causia*, according to *Pollux*, was a *Macedonian* Cap, but the Form of it altogether as unknown to us as the *Crobylum* of the *Athenians*. And thus have we given the Reader most of the Caps and Ornaments for the Head worn by the *Greeks* and *Romans*.

## C H A P. XI.

*I. The Habits of Women both Greek and Roman. II. A Passage of Elian enumerating the Names of the Cloaths of the Greek Women. III. The Vestis Tarentina. A Story upon this Subject from Lucian. IV. The Names of the Cloaths of the Roman Women; what the Palla, Crocota, Mavors, and Penula were.*

**I.** **T**HE *Greek* and *Roman* Women, as well as the Men, wore Tunicks; but then they were longer, and reach'd down to their Feet. The *Roman* Women formerly wore the *Toga*, but in process of Time it became appropriated to the Men only, whereas the Tunick was common to both Sexes. The Womens Tunick however differ'd from the Mens in two respects: For besides that it was longer than theirs, as we have just observ'd, it had also Sleeves that reach'd to the Elbow, whereas the Mens Tunick had next to none, they were so very short. We find however some Statues of Women with the Arms naked a great way above the Elbow. Above the Tunick the Women wore a kind of light *Pallium* or *Palla*, call'd by the *Greeks* ἀμπεχόνη, which perhaps is the same that *Hesione* has above her Tunick, as we see in the Image given of her above. The lower Border of this *Palla* is fring'd. What the *Greeks* call'd ἀναβόλη was also a kind of *Pallium*; but wherein it differ'd from the *Ampechoné*, or the *Ampechoné* from another upper Garment call'd by the *Greeks* *Xyffis*, is hard to say.

**II.** *Ælian* thus enumerates the Habits of the ancient *Grecians*: 'The Wife of *Phocion*, says he, wore her Husband's *Pallium*, and had no need of the *Crocota*, or the *Vestis Tarentina*, or the *Anabolé*, or the *Eucyclion*, or the *Cecryphalus*, or the *Calyptra*, or of colour'd Tunicks; but first cloath'd her self with modesty, and then put on such things as were necessary.' The *Crocota* took its Name either from κρόκος, *crocus*, which signifies Saffron, it being of a Saffron Colour, or else from κρόκη, *subtegmen*, which signifies the Woof of any Texture.

**III.** The *Vestis Tarentina* is thus explain'd by *Lucian*: Let the Garment, says he, be white and comely, and of Tarentine Manufacture, so that the Body may appear through it: From which Passage we learn that this Robe was transparent. The same Author in another place says, that one *Demetrius*, a Platonick, was accus'd before *Ptolomy*, surnam'd *Dionysius*, which signifies *Bacchus*, of having drank Water at the *Bacchanalia*, and of being the only Person there that had not on a Woman's Habit: Which Crime that Prince reckon'd so heinous, that he had certainly taken away his Life for it, had he not the next Day drank Wine in publick View, and danc'd and play'd upon the Cymbals with the *Tarentine* Robe on. The *Anabolé*, as has been already observ'd, was a kind of *Pallium*: But what the *Eucyclion* was we know no more than from the Etymology of the Word, which signifies a Habit that environs the Body on all sides. As to the *Cecryphalus*, 'tis thought to have been a Fillet or Ribban to tie the Hair, or bind the Head with.

**IV.** The upper Garment worn by the Women, was call'd by the *Romans*, *Palla* or *Amiculum*; and appears, by the Figures we shall give of it, to have been worn



worn like a Veil over the Head. The more modest cover'd even their Arms with it down to the very Hand. One of these upper Garments of the Women was call'd *Peplum* from the Greek Word *πέπλος*, and became as much the Fashion at *Rome* as in *Greece*. 'Twould be no easy matter to distinguish these upper Garments one from another; the Marbles affording us no Light into the Matter: Nor do the Authors that mention these Habits give us any Marks of Distinction; but on the contrary rather for the most part seem to intend nothing less than to instruct us therein.

We are yet as much in the Dark about the Form of the *Crocota*, which we have observ'd was so call'd either from its Colour, which was that of *Crocus* or *Saffron*, or else from the Woof of it, which was very strong, and call'd in Greek *κρόκη*. This Habit was not so peculiar to the Women, but that it was also worn by effeminate Men, *Bacchantes* and Mountebanks. *Clodius*, says *Cicero*, is of a sudden become popular by his *Crocota*, his *Mitra*, his *Woman's Shoes*, and his purple Ribbons; by which he seems to signify that the *Crocota* was an upper Garment.

What they call'd *Mavors*, *Mafortium* and *Maforte* seems to have been of more modern Invention than the Habits we have been speaking of, and is commonly thought to be a Corruption of the Greek Word *ωμοφόρον*, which signifies a Veil that cover'd their Shoulders. The *Mafortium* cover'd also the Head and Shoulders, and fell down yet lower; and was us'd in the ancient Church as a Veil for Christian Virgins; of which we find frequent mention in old Ecclesiastical Authors.

The Habit call'd in *Latin Penula*, and in Greek *φενδλη* or *φελδνη*, was a kind of Sourtout worn by the Women as well as the Men. The Emperor *Alexander Severus* however forbid the Matrons wearing it in the City, allowing them to wear it in the Country only. What the meaning of this Prohibition was we know not: For both *Lampridius* and the other Writers of the History of the *Augusti*, are so very compendious, that they slightly pass over a multitude of things, and by that means give a world of Trouble to Commentators.

## C H A P. XII.

- I. The Women's Cloaths mention'd by Plautus, explained by Nonius Marcellus.*  
*II. The Dress of Julia Wife of the Emperor Tiberius, of Agrippina, and Plotina.* *III. Of Sabina and Faustiana.* *IV. Of Lucilla Crispina, Mammæa and Salonina.*

**I.** **P**LAUTUS has left us a long Enumeration of Women's Habits, or Cloaths, which *Nonius Marcellus* has endeavour'd to explain; but so unsuccessfully, that we are very little the wiser for what he has said. The first Tunick taken notice of by *Plautus*, is the *Regilla*, which he expresses by *Regilla inducula*, and which was a kind of white Tunick worn by Virgins the Day before their Marriage. The next is the *Mendicula*, which we understand no more of than of the *Impluviata* that follows; both which Words seem to signify Tunicks distinguish'd either by their Colour, Form, or Texture. Of the other Tunicks, those he calls *Ralla* and *Spissa* seem to be more easily understood than the rest: For *Ralla*, which is thought to be the same thing with *Rara*, is that Tunick whose Texture is thinner and looser; and *Spissa*, that which is thicker and firmer. The following Kinds of Habits





PIETAS AUGUSTA

Boissard



Raccolta Maffei



DINA PIOTINA

Boissard



SABINA AVG

Boissard

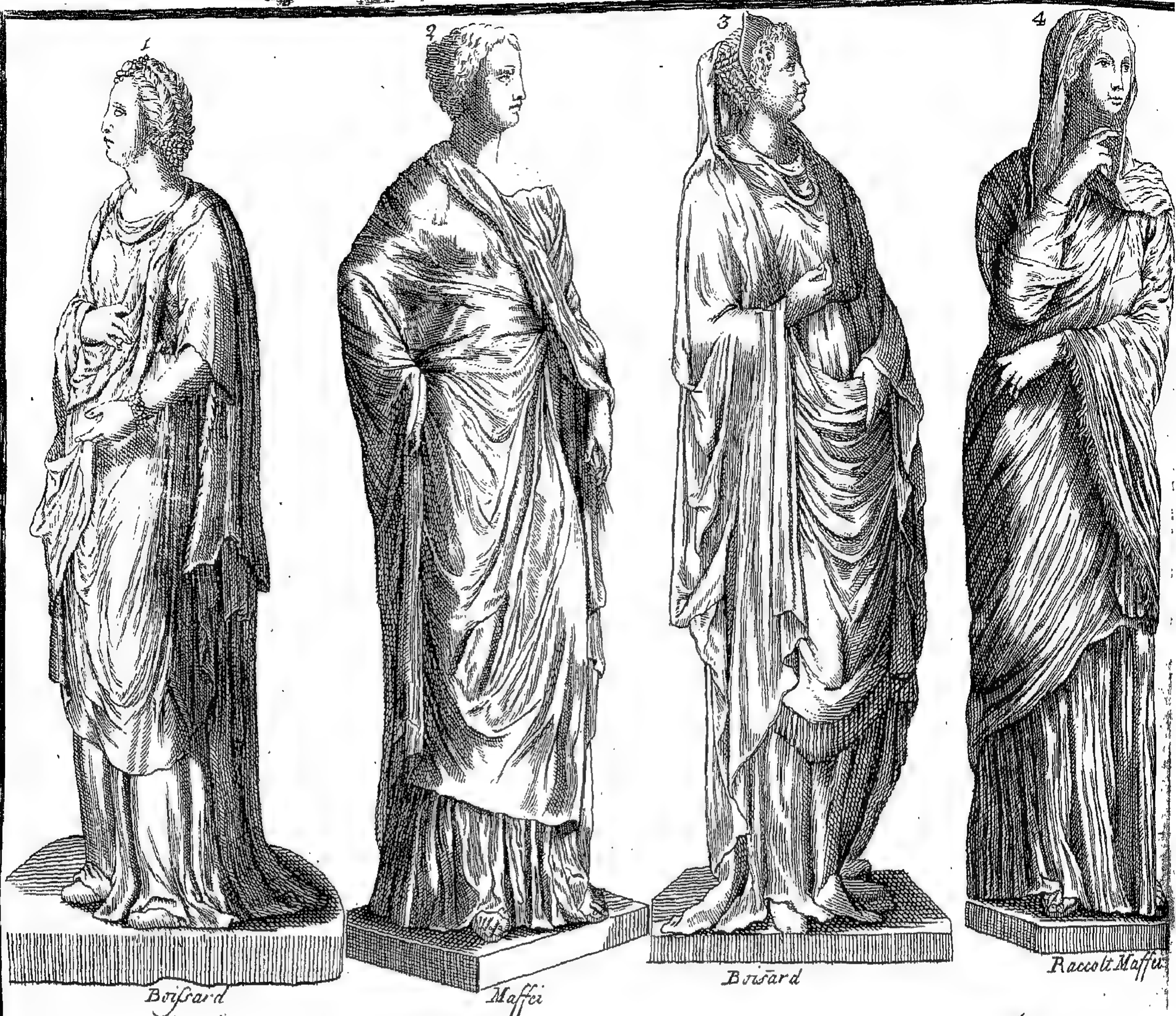


Raccolta Maffei



Raccolta Maffei (2<sup>a</sup>) Plate 6



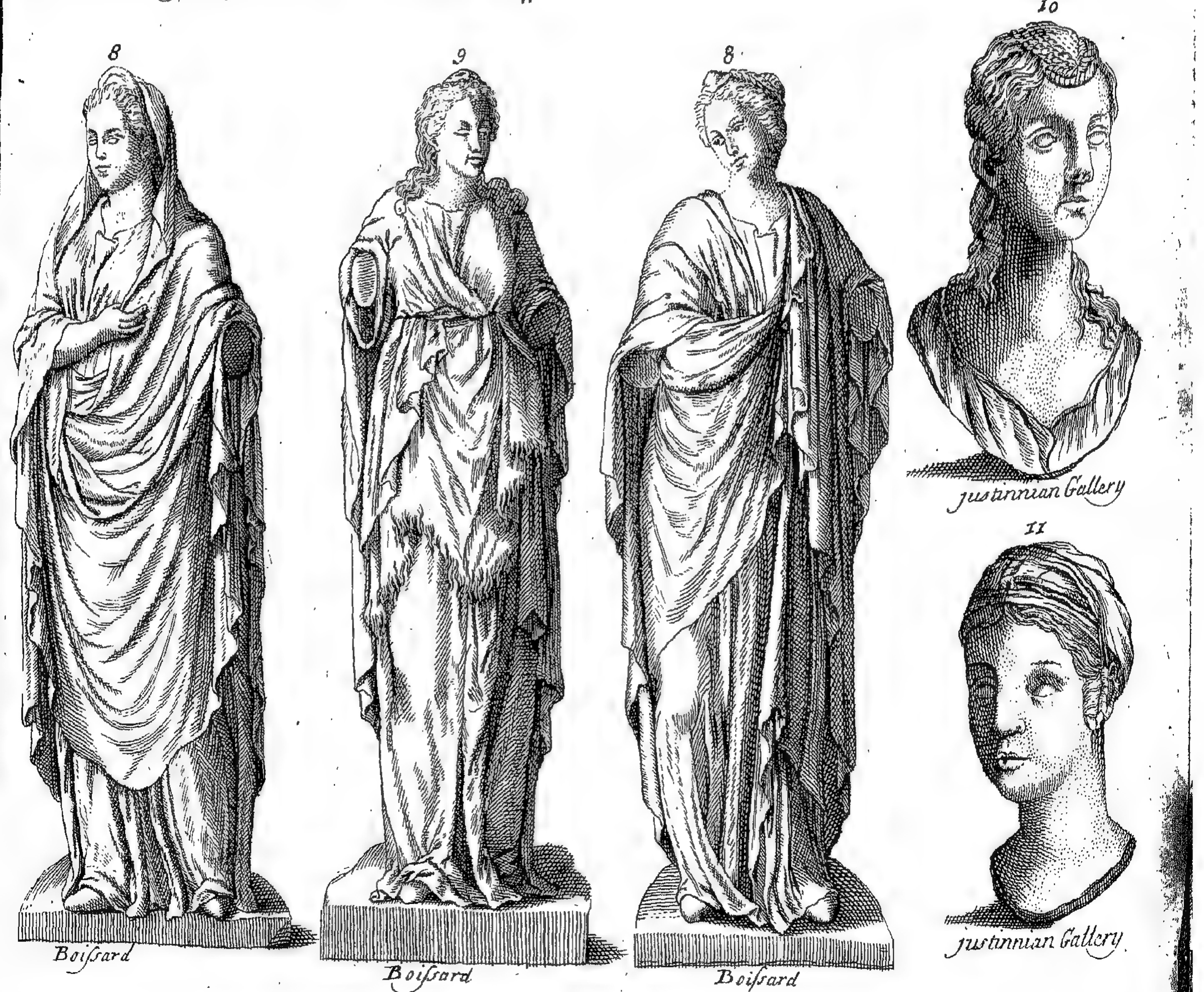


*Boisard*

*Maffei*

*Boisard*

*Raccolti Maffei*



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*Justinian Gallery*

*Justinian Gallery*





Boissard



Raccolta Maffei



Raccolta Maffei



Spon



S. A. Fountain



Boissard



Boissard





Habits mention'd by the same Author, viz. the *Linteolum caeficum*, *Indufiata*, *Patagiata*, and *Caltula*, are altogether unintelligible to us at this Day. Nor indeed were the ancient Grammarians agreed about them: For oftentimes we find the same Person relating various Sentiments concerning them, without adopting any himself, which plainly shews that it's all Conjecture. The Tunick, call'd by *Plautus*, *Crocotula*, which is only a Diminutive of *Crocota*, may be explain'd by what we have said above of the *Crocota*. As to all the following Words, which are the Names of so many sorts of Habits, viz. the *Supparum Subminium*, *Rica*, *Basilicum*, *Exoticum*, *Cumatile*, *Plumatile*, *Cerinum*, and *Melinum*, they are just so many Enigma's, unless it be the Word *Rica*, which was a kind of Covering for the Head.

II. In the Figures of *Roman* Matrons here exhibited, there's a great Difference PLATE VI. observable in the Habits, and a much greater yet in the Attire of the Head. The first <sup>1</sup> is *Julia* the Wife of *Tiberius*, as the Inscription would incline one to think, which is under the Statue, and whose Words are PIETAS AVGVSTAE; which Inscription often occurs in the Medals of this Empress. Just by her is an Altar, with a large Vase and a *Discus* upon it: The Altar is expressive of Piety to the Gods. The next Figure, according to *Maffei*, <sup>2</sup> is *Agrippina* the Mother of *Nero*, with the Symbols of *Isis* and *Ceres*. The first is denoted by the Flower *Lotus*, or rather by the Tree *Persea*, and the last by the Poppies, and Ears of Corn in her Hand. The large *Fascia* that she wears cross her Breast, and the other that hangs before, seem indeed to agree better with After-ages, so that it may be question'd whether it is *Agrippina* or not. The next is *Plotina*, <sup>3</sup> Wife of the Emperor *Trajan*. <sup>3</sup>

III. The two next Images <sup>4</sup> represent one and the same Empress, namely *Sabina*, Wife of the Emperor *Hadrian*. What's here remarkable, is, that in the first Image, where the Ornament of the Head is extraordinary, she is represented with a Tunick on that trails upon the Ground, and with another above that, which falls down to the Mid-leg, and with a large *Pallia* above all. The following Figure may be observed best by the Eye, and is left the Reader to be consider'd. The next represents *Faustina* the younger, <sup>5</sup> Wife of the Emperor *Marcus Aurelius*: The Attire of her Head is here Matron like, being cover'd with a Veil, as we frequently find her upon Medals: This Veil is nothing else than a large *Palla* thrown over her Head: She has in her Hand an Apple. <sup>5</sup>

IV. The first Figure in the following Plate, <sup>1</sup> is *Lucilla* the Wife of *Lucius Verus*, Collegue of *Marcus Aurelius*; and is remarkable in the Ornament of her Head, which we see enrich'd with Pearls and precious Stones, and in her triple Bracelet. The next is *Crispina*, <sup>2</sup> Wife of the Emperor *Commodus*, according to *Maffei*: She is all encompass'd with her *Palla*, and in her Hand holds Ears of Corn and Poppies, the Symbols of *Ceres*. We have often observ'd before that it was no uncommon thing to represent Empresses as Goddeses. The following Figure <sup>3</sup> is *Mammaea* the Mother of the Emperor *Alexander Severus*, who is habited in a Tunick that trails after her, and in another above that, adorn'd with Fringes, and in a large *Palla* over all, which seems fasten'd to the Ends of her Hair. The next <sup>4</sup> is also a *Mammaea*, according to *Maffei*, and wears a large Veil that covers all her Head. <sup>4</sup> PLATE VII.

*Salonina*, Wife of the Emperor *Gallienus*, is the next Figure <sup>5</sup> that follows in this Plate: She has lost an Arm, and affords us nothing extraordinary, any more than the two following *Roman* Ladies <sup>6</sup>; one <sup>7</sup> of whom indeed sits upon a Seat that's something uncommon. <sup>6, 7</sup>



## C H A P. XIII.

*I. Roman Matrons. II. Other Images of Roman Women. III. An extraordinary Image, and another which hath been taken for a Sybill. IV. A Bust of Mark Antony and Cleopatra; other Heads.*

8 I. **N**EXT follow in this Plate three *Roman Matrons* <sup>8</sup> that have lost their  
 9 Arms: The second <sup>9</sup> of them is remarkable for her two Tunicks, the uppermost of which seems lin'd with the Skin of a Beast; which kind of Lining, as we have before observ'd, was call'd *Gausapa*. Near these Figures there are two  
 10 Heads, the Dresses of which are something extraordinary: The first <sup>10</sup> is a Dress of her own Hair only, the Locks of which are twisted in each other, and hang down in  
 11 long Tresses: The second <sup>11</sup> I leave the curious Reader to consider.

12 The following Lady in a sitting Posture, <sup>12</sup> a principal Figure in this Plate, is said to be an excellent Design: She seems to be in a profound Meditation; and in a Habit very uncommon, with Sleeves that look as if they button'd.

13 II. 'Tis only to shew the Diversity of Habits that the two Images <sup>13</sup> in the  
 14 last part of this Plate are exhibited; the second <sup>14</sup> of which, besides the Uncommonness of her Head-dress, has a long Tunick fring'd at the bottom. A  
 15 young Virgin <sup>15</sup> near that holds a *Patera* in her right Hand. The following Bust  
 16 seems to be that of a Woman advanc'd in Years, <sup>16</sup> who, as the Inscription imports, was call'd *Sitapia Sempronia Moschis*: But I suspect some Mistake in the first Word, The Husband, who erected this Monument to his Wife, extolls her for her Wisdom and Prudence, and seems to congratulate himself for having treated her honourably in her Life-time, as her Virtue had deserv'd.

PLATE III. The first Figure of the following Plate is neither discoverable from it self,  
 VIII. nor yet from the Inscription that's under it; the words of which are *Mater Villa Fagne*, which seem to have no meaning. One wou'd think, from considering this  
 1 Woman <sup>1</sup> with her *Cornucopia*, that she was either some Deity, as *Fortune*, for  
 2 Example, or *Flora*, or else some Priestess. The next <sup>2</sup> was taken for an *Amazon*, by a learned Gentleman that publish'd it; but what induc'd him to take it for one,  
 3 I know not. The same Gentleman takes the old Woman <sup>3</sup> that's looking up to Heaven for a Sybil; which is no improbable Conjecture. The two first  
 4 Busts in this Plate <sup>4</sup> are remarkable for their thick curl'd Hair, the Curls of which press so close upon one another, that they make a monstrous kind of  
 5 Ball, especially in one of the Figures <sup>5</sup>. We shall meet such like Head-dresses in the fifth Volume among the Sepulchers.

6 IV. The two next Heads in this Plate <sup>6</sup> represent *Mark Anthony* and *Cleopatra*. The Original is an *Agat*, of a larger Size than it is here represented, and belongs to the Monastery of *S. Sulpitius* of *Bourges*. Learned Men, who have seen the Gem, take it also for these two Lovers: I also have seen it my self, and thoroughly consider'd it, and cannot but give in to the same Sentiment. The Head of *Mark Anthony*, tho' the Graver has not well acquitted himself, is easily known by his sharp Chin; and as to that of *Cleopatra*, tho' part of the Nose was broken from the Gem, yet the Graver has supplied that Loss. The following Head <sup>7</sup> was publish'd by the learned Antiquary *M. de la Chaussée*, for the Head  
 8 of *Livia Augusta*. The next Head <sup>8</sup> was taken from the *Thesaurus* of *S. Denis*: The Original is a Gem call'd *Aqua marina*, grav'd in the hollow side, and of a larger Size than this Representation of it: 'Tis a Master-piece in its kind, and therefore the Graver, who was a *Grecian*, was willing to transmit his Name along with





MANTRE VILLA PLONE  
Boscard



Raccote Maffei



Raccote Maffei



M Foucault



Ch Fontaine



Diar. Ital.



M Foucault



La Chausse



Justinian Gallery



Ch Fontaine



Beger



Justinian Gallery



Beger



Theriot de St Denis



La Chausse



Mss. de Peres



Beger



Beger



Beger



Beger



Beger



Beger



with it to Posterity, which he did by inscribing it Εὐόδος ἐποίησεν, *Evodus faciebat*. Our Engravers have also very accurately copied from it. The Opinions of Antiquaries concerning this Gem are various; some taking it for *Domitia*; some for *Martiana*, *Trajan's* Sister; others for *Matidia*, her Daughter; but the Generality for *Julia* the Daughter of *Titus*, which last Opinion I am most inclin'd to follow. The following Head ' is the Empress *Sabina*, *Hadrian's* Wife. The next <sup>10</sup> is *Fau-* 9, 10  
*stina* the Wife of *Antoninus Pius*. The other " is the Head of *Julia Cornelia Paula*, 11  
one of the Wives of the Emperor *Heliogabalus*.

The rest of the Plate exhibits ten Heads of Women with their Dresses, in most of which there is nothing more than their own Hair.

## C H A P. XIV.

*I. Why we do not insert in this Work the Images of great Men. II. Concerning the Form of these Busts, Heads and Statues. III. The Inscriptions were added lately. IV. Different Head-dresses of Women. V. Images of Theodosius, of Helena, and of Valentinian the third, made in later Ages.*

**I.** BESIDES what has been already said of the Habits both of Men and Women, and of the Ornaments of the Head, there are yet many other things observable that occur in the whole Course of this Work, especially in the fifth Volume, where a great number of Habits of both Sexes, and of Ornaments for the Head, are exhibited, some of which have not yet been produc'd, that we might avoid Repetition.

It is not our Intention to exhibit the Figures of the Heads, Busts, and Statues of all the celebrated Men of Antiquity, because such a Collection would swell this Work to an enormous Size: Nor indeed would it be worth the while; there being already many Volumes of these, which the Curious in such kind of Monuments may consult at pleasure. Besides, to speak my Sentiments of the Matter, there seems to be little or no Advantage to be reap'd from such Collections: For excepting the Heads of *Homer*, *Socrates*, *Plato*, *Aristotle*, *Demosthenes*, *Cicero*, and a small number more, all the rest are liable to great Uncertainty; it frequently happening that two Figures of the same Person occur, that have no other Resemblance than the Inscription they bear. But admit they were not attended with this Uncertainty, but that all the Lines and Features of the original Sculptures were exactly to the Life, and all the Copies successively taken from one another, accurately express'd their Originals, which by the way is hardly possible, yet what would all this amount to, and what would be the mighty Benefit at last?

**II.** A great number of those Heads and Busts are plac'd upon four-square Pedestals after the manner of the *Hermæ*, that diminish downwards, and grow narrower to the bottom. They often carry the Names written underneath, which Inscription is sometimes of much later Date than that of the Personages they represent; which may happen either through their having been copied in later Ages from more ancient Originals, or else from the Name's being inscrib'd in After-ages upon those Originals, for fear the Knowledge of the Personages should be lost to Posterity: Among which Inscriptions, I believe, we may find some that have happen'd both these ways. *Cicero*, in his Orations against *Verres*, makes mention of several Busts and Statues of Gods and famous Men, whose Names  
together



together with the Names of the Gravers, had been transmitted to Posterity by Tradition. Now to preserve the Memory of all or any of these down to remoter Ages with more Certainty, they inscrib'd the Names, as we have already observ'd, either of the Figures or Carvers, and sometimes of both together. Such was the *Hercules* of the Statuary *Lyfippus* found at *Rome*, taken notice of in our *Diarium Italicum*, p. 180. whose Inscription, *Hercules Lyfippi*, was added a long time after *Lyfippus* finish'd that Figure. Such also were the two Horses, and the two Heroes that are in the *Montecaballo*, whose Inscriptions, *Opus Phidiae*, and *Opus Praxitelis*, are truly ancient, but yet far short of the Antiquity of *Phidias*, and *Praxiteles*. When we say that these Inscriptions are truly ancient, we do not deny at the same time, but that the Cavalier *Fontana*, who flourish'd in the Time of *Sixtus V.* seeing them defac'd and worn by Time, touch'd them over again, the better to preserve them to Posterity. But then on the other hand it cannot be denied that the Inscriptions were there many Ages before *Fontana* was born, seeing *Marlianus*, who wrote before the Birth of *Fontana*, transcrib'd and publish'd them; and a certain anonymous Author, who liv'd five hundred Years since, had also read them, as may be seen in his Book *de Mirabilibus Romæ*, printed in my *Diarium Italicum*.

III. Another Proof that the Images of these great Men, or at least the Inscriptions that discover them, were not made until many Ages after, is, that *Epsilons* and *Sigmas* are there often found of this Form  $\epsilon$  c, which way of writing *Greek* was not introduc'd until the Time of the *Roman* Emperors, as we have shewn in our *Paleographia Græca*, (p. 152.) tho' oftentimes those Busto's and Statues are the Representations of Persons that liv'd about the Time of the *Peloponnesian* War, or before, that is to say, about four hundred Years before these Emperors.

IV. The Head-attire of the Women has at all times been subject to various Changes and Alterations, both among *Greeks*, *Romans* and other Nations. To give the Names therefore of all the different Dresses the Sex has made use of, is more than I shall dare to undertake. We have already seen a considerable Diversity in the Statues and Busto's of Empreſſes and other Women; and may observe the like also upon Medals: For the Fashions chang'd at least as often in those Days as they do in ours. In the nineteen Years Reign of *Marcus Aurelius*, his Wife appears upon Medals in three or four different Dresses, one of which is not unlike the modern Dress of our Ladies: Every one of these Fashions had probably its proper Name, but how to find them out is the Difficulty, because it would be no easy Task to give the Names of the several Parts that go to the making up a Head-dress at this Day. In short, there are left us but very few Names of ancient Head-dresses, and of those that are we are very much in the Dark about their Signification. We know indeed that what they call'd *Calantica*, was the Covering of a Woman's Head: For so much *Cicero* teaches us, where, speaking to *Clodius*, he has these Words; *cum Calanticam capiti accomodares*: When you adjust'd the *Calantica* to the Head. But we know not, after all, wherein this *Calantica* differ'd from the *Calyptra*, which, according to the Etymology of the Word, signifies a Covering of the Head. The Womens Mitre was, according to *Servius*, the same thing as the *Calantica*, that is, the Covering of a Woman's Head; but more anciently the Mitre among the *Greeks* signified a Ribbon, or Fillet, or Girdle; whence *Mitram solvere* was a metaphorical Expression for lying with a Virgin. Another Head-dress for the Women was what they call'd the *Flammeum* or *Flammeolum*, which the Bride wore on the Day of her Marriage. Some think the *Flaminicæ* or Priestesses also made use of them, and will have the Name of the Dress to be deriv'd from *Flaminica*: But the double *m* in the Word

*Flam-*





Baudelot



Baudelot

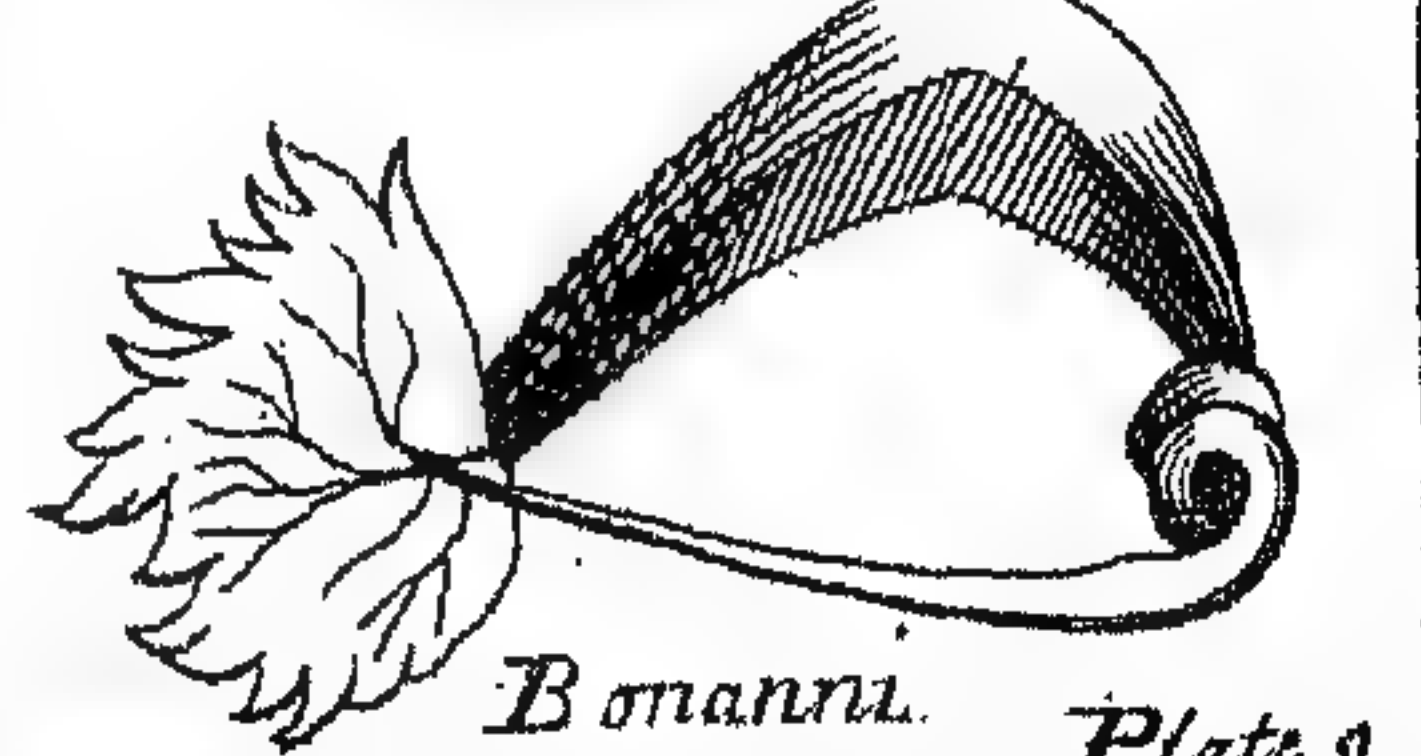
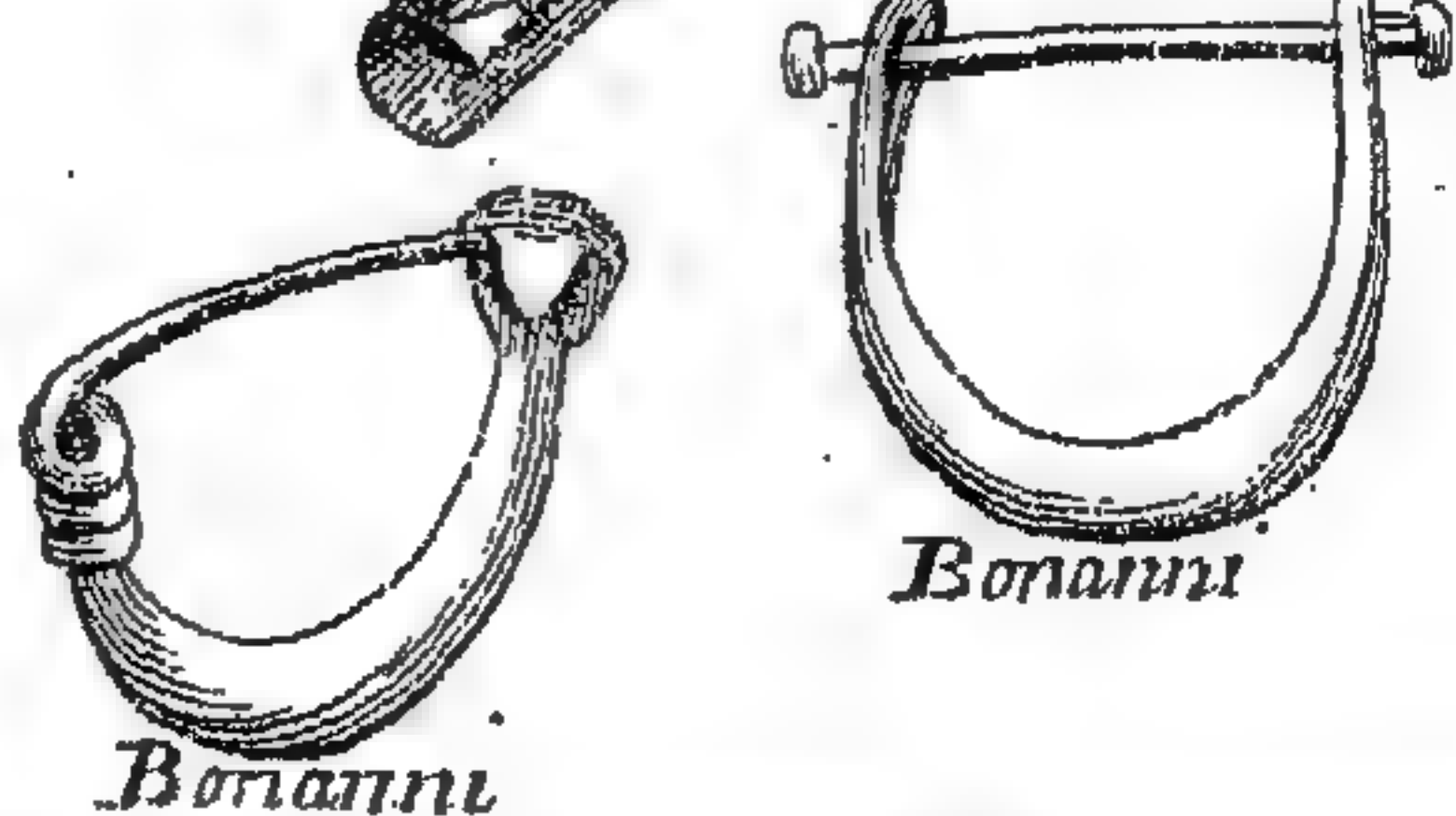
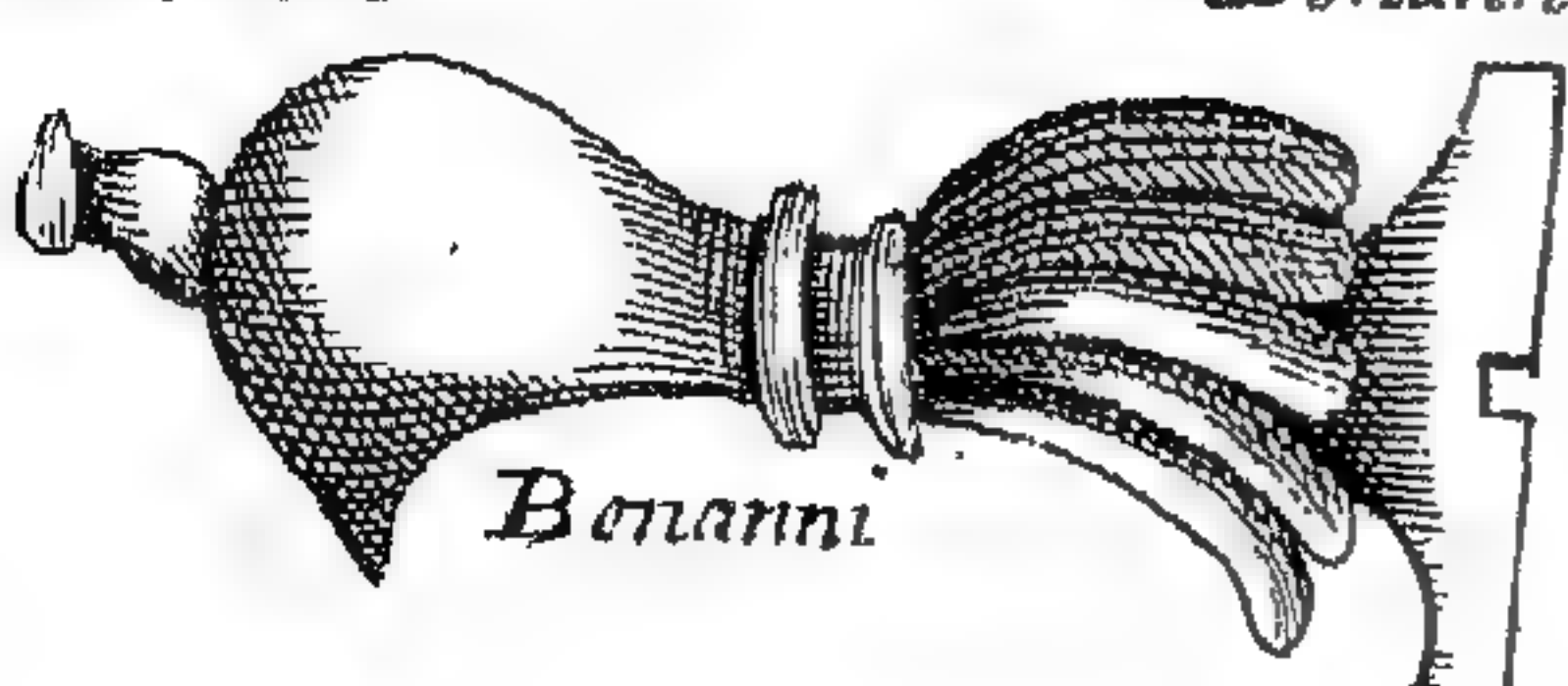
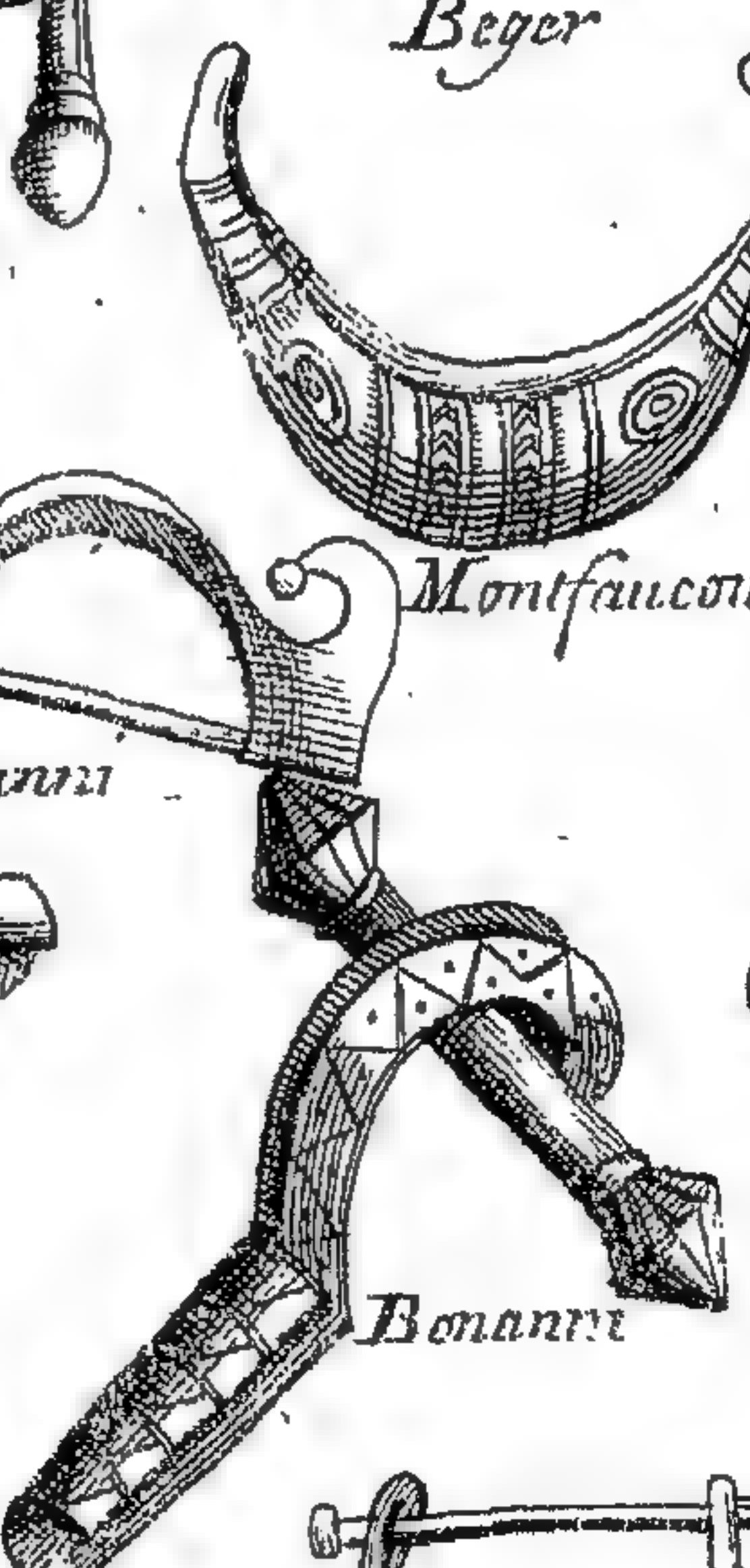
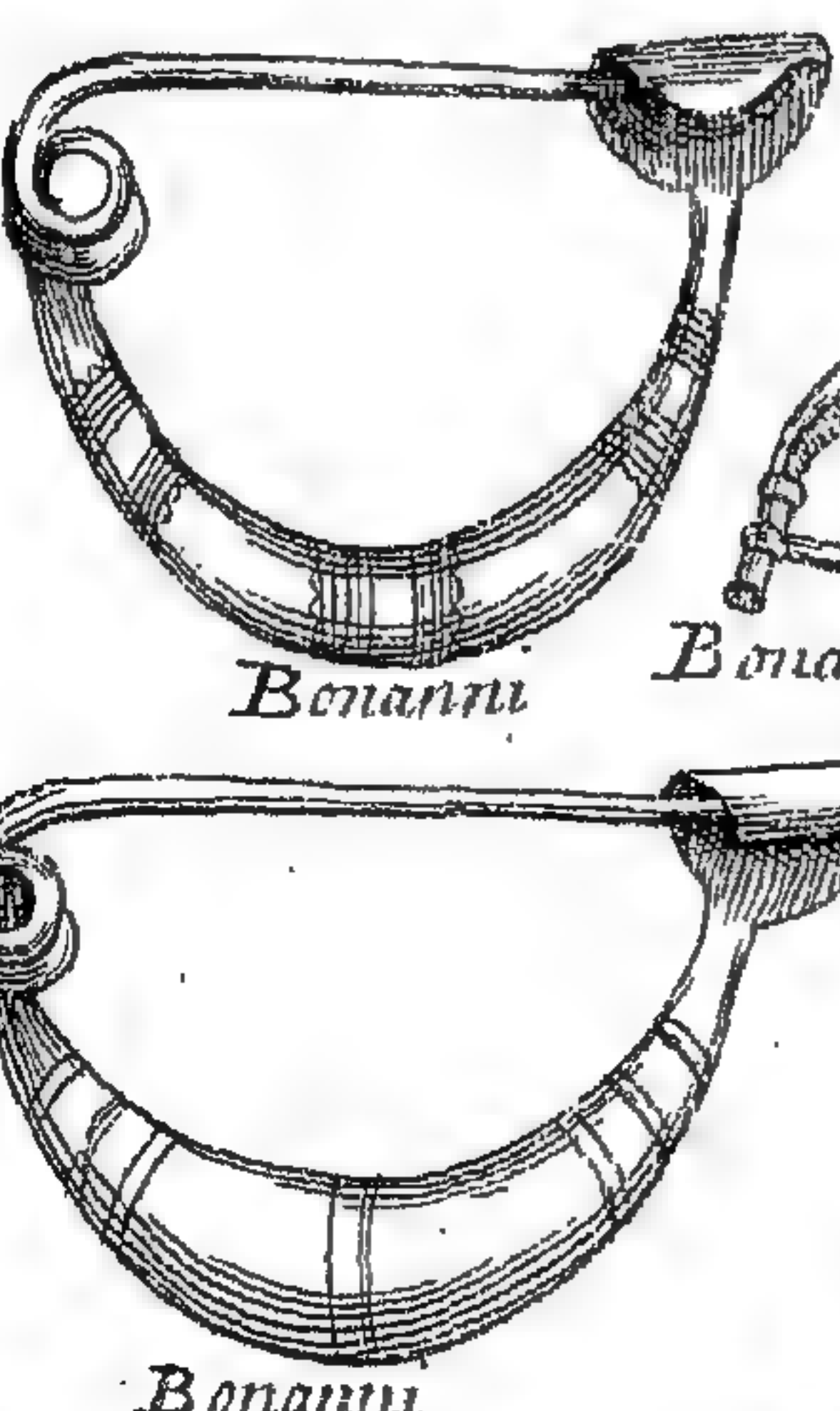
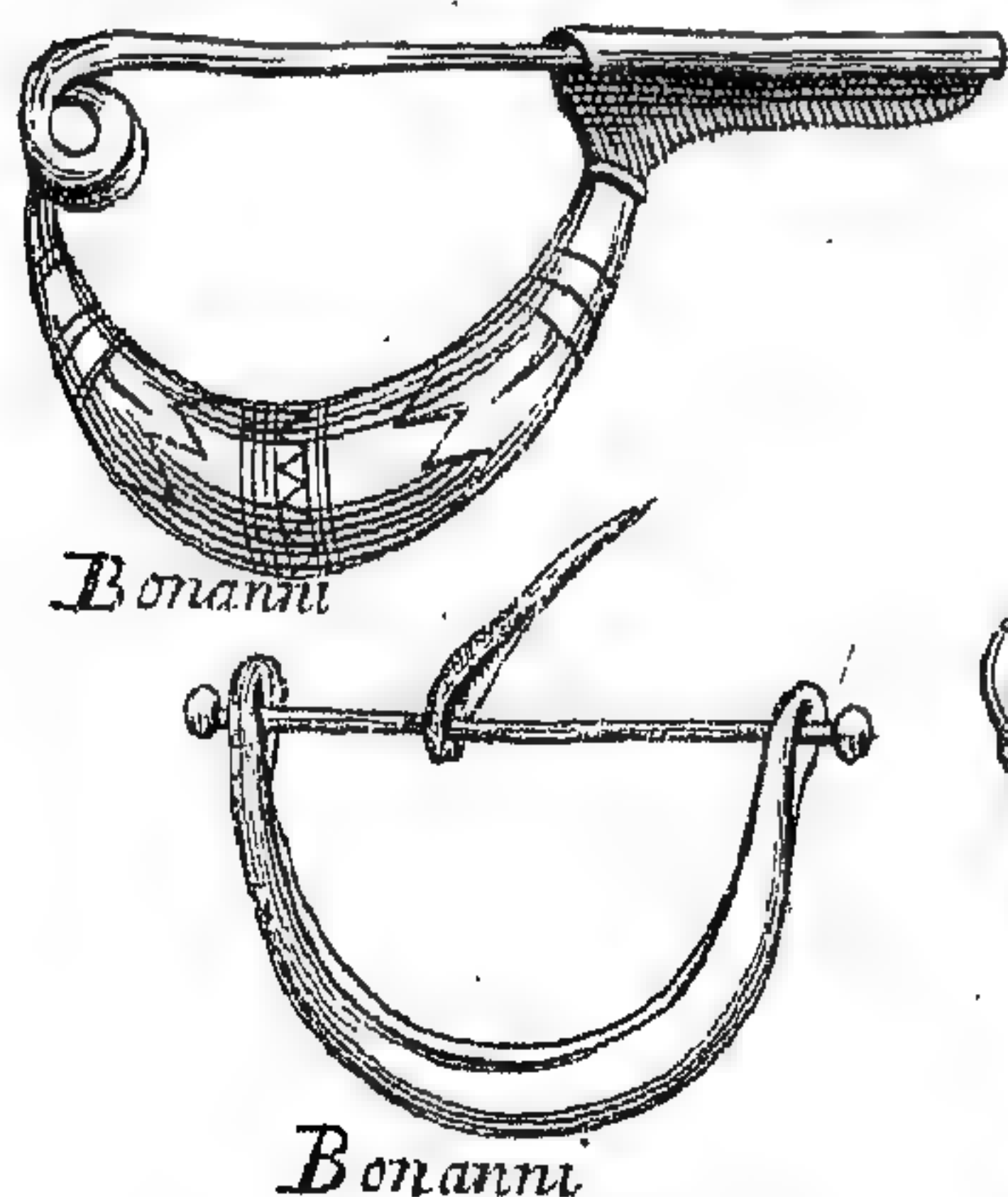
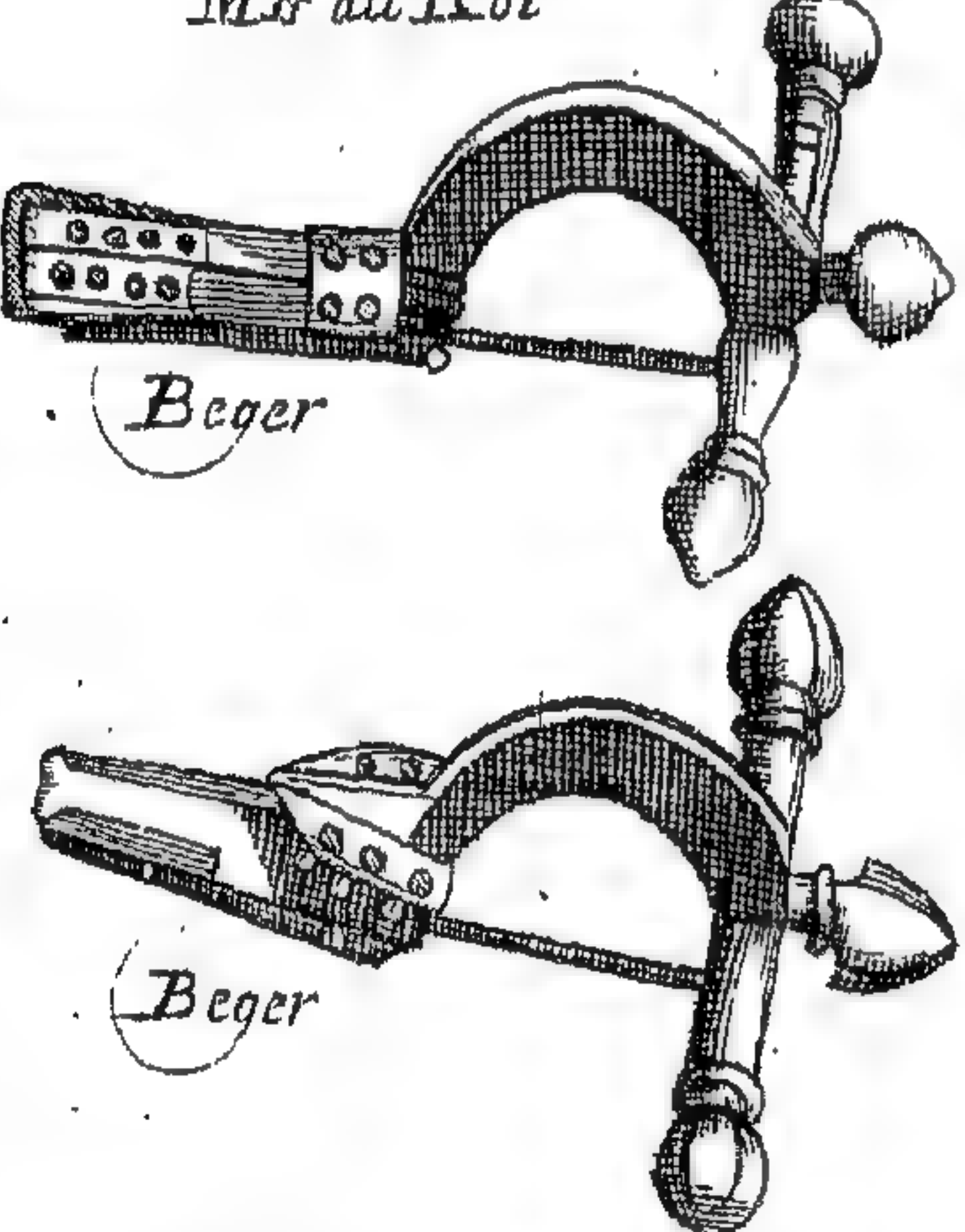
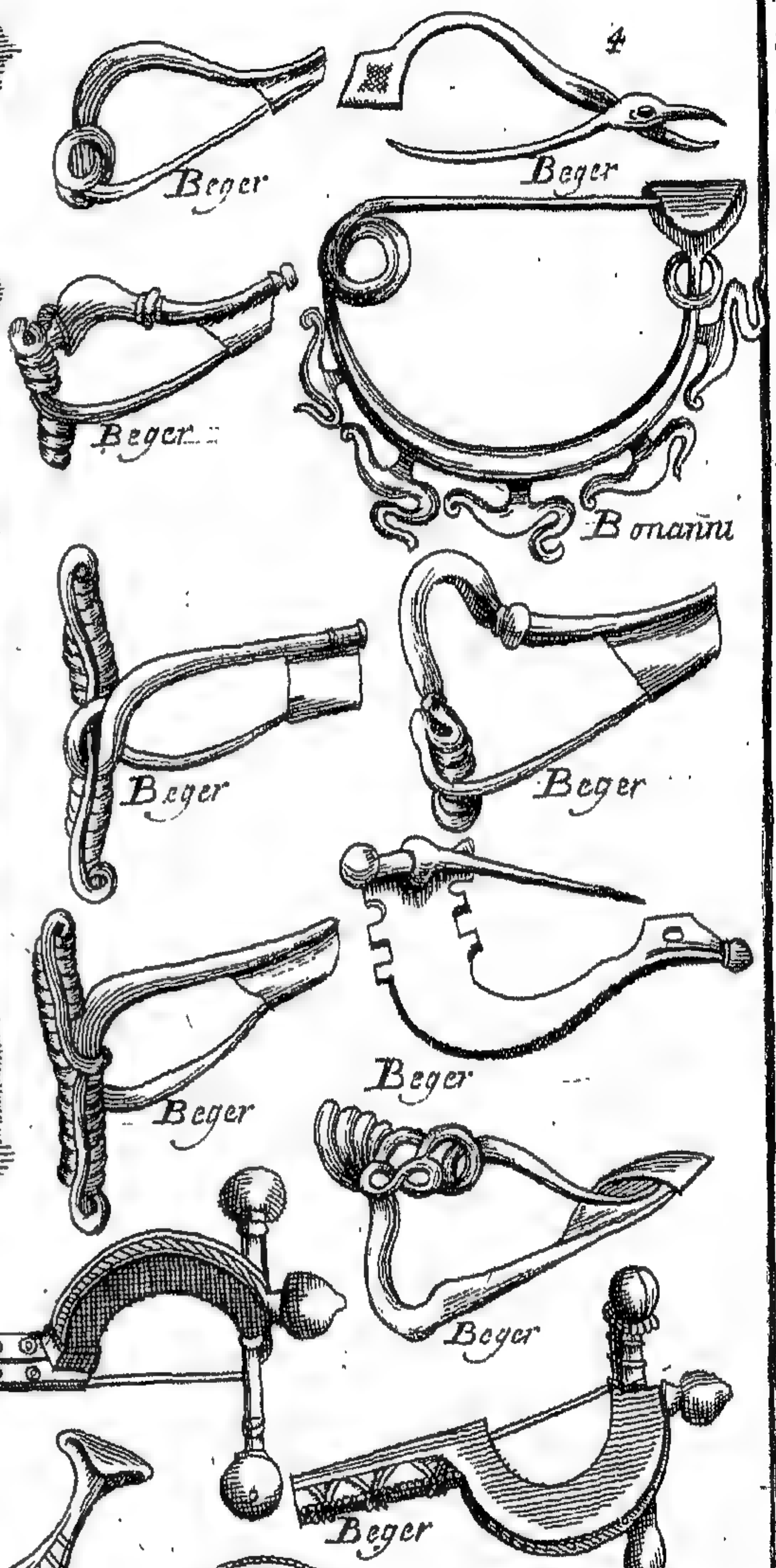
Mor du Roi



Mor du Roi



M. de Boze





*Flammeum* seems to refute that Etymology. According to *Nonius*, the Matrons also us'd the *Flammeum*; and by *Tertullian* it appears that this was the ordinary Dress of Christian Women. The *Caliendrum*, mention'd by *Horace*, and some Ages after by *Arnobius*, was an artificial Supplement of Hair worn by the Women upon their own natural Hair, probably to make their Tresses of greater Length.

V. Before I quit this Subject of ancient Habits, I think it not quite beside the PLATE IX. Purpose to give the Reader an Image of *Theodosius* the Great, <sup>1</sup> taken from a MS in the King's Library, written in the Time of the Emperor *Basilus* the *Macedonian*, who reign'd before the End of the 9th Century: Not that I believe this Habit to be the same that *Theodosius* and the Princes of his Time wore; but on the contrary, that it is more probably the Habit of the Emperors of the 9th Century, or near that Time. The Design therefore of giving this Image a place here, is only to shew how great a Change there was in the Fashion of the *Roman* Dress in an Interval of so many Ages. *Theodosius* has a Crown on his Head enrich'd with Pearls and Gems; the rest the ingenious Reader will observe.

In the same MS the Empress *Helena*, Mother <sup>2</sup> of *Constantine* the Great, occurs, and is found twice repeated in the History of the Invention of the holy Cross. What's observable upon these two Figures is only the Form of the Crown, and the Robe's being open from the top to the bottom on both sides.

Near these Figures is a Medal of the Emperor *Valentinian* <sup>3</sup> the third, of that sort call'd *Contorniati*, made in later Ages. His Crown is extraordinary, and probably devis'd by him that grav'd the Medal. The Inscription *Placea S. Petri* for *Platea S. Petri*, has so little relation to the Figure in the middle, that it would occasion no little Trouble, if it was worth the while to dwell upon it, and if we had not sufficient Reason to believe it the meer Invention of the Artificer.

## B O O K II.

Containing the *Fibulae* or Buckles and Clasps and other Ornaments; of the Dress for the Legs; the Dress of Infants, and Children; and the Habits of all other Nations.

### C H A P. I.

I. *Several sorts of Buckles.* II. *The Manner of fastning their Cloaths with Clasps or Buckles.* III. *Various Figures of Buckles.* IV. *Their Opinion, who think these Buckles were Styli or Pins for writing with, not to be admitted.*

I. **T**HE Buckle was by the Greeks call'd *πρόπη*, or *πρόπη*, and by the *Latins*, *fibula*, a Word that comprehended all the several sorts of Buckles. For one sort of *Fibula* was a certain Instrument us'd in Architecture; another was a Surgeon's Instrument; another was made use of by Musicians and Comedians to



preserve their Voices: But the sort we are about to treat of was what the Ancients us'd to fasten their Garments with, and join one side to the other, as also to fasten their Girdle withal. These *Fibulae* were equally us'd by both Men and Women, by *Greeks*, *Romans*, and other Nations. The Men made use of them to fasten their Tunicks, their *Chlamydes*, their *Lacernæ* and *Penulae*, which they sometimes buckled upon the right Shoulder, and sometimes upon the left. As to the *Sagums*, they were not all fasten'd with Buckles, as may be seen in a Letter of the Emperor *Claudius Gothicus*, preserv'd by *Vopiscus* in the Life of *Regillianus* the Tyrant: *Send me*, says he, *two Sagums, but let them be of that sort that fasten with Buckles* (*Saga fibulatoria*). 'Twas also the Fashion for Women to wear them upon their Breasts.

II. The ancient *Fibulae* or Buckles, which we here give you in great number, were in Form not unlike a Bow that is strung, some few excepted that shall be plac'd last. There is notwithstanding some Diversity even among those of the Form of the Bow, as may be easily observ'd in the Images themselves. From one of the Extremities of the Bow there issues a kind of Needle with a sharp Point, that winds and twists it self sometimes into many Folds, and advances forward to the other Extremity, where it is lodg'd in a little Hole or Pipe. But this is better apprehended by observing the Figure. All this however concerns only one part of the Buckle: For there was on each side of the Habit at the Place where it fasten'd, a piece of Metal, of Gold, Silver or Brass, of the same Matter with the Buckle; one of which Pieces was let into the other by a Niche, and both bor'd through with an Instrument, so that that part which was admitted into the Niche had but one Hole, whereas the other had two: Now these two Pieces being thus let the one into the other, the above-mention'd Needle pass'd through the Holes that were bor'd, and at once fasten'd both Parts of the Buckle, and both Sides of the Garment. These two Parts of the Buckle had also their Ornaments, at least that with the Niche in it, which receiv'd the other. 'Tis something surprising, that notwithstanding the great number of those Buckles that occur in Cabinets, there are scarce any Pieces of the Metal found, without which the Garment could not be fasten'd. For my own part, I never saw but one in my Life, and that is in the Cabinet of this Monastery. It is adorn'd with the Figure of a Lion, and has at the Extremity two Holes, between which, the other Part, which is likewise bor'd, and of Brass, is let in, and fasten'd with the Needle that passes through the Holes. This Piece of Brass is represented in the following Plate. What's remarkable in the first Plate of Buckles, is, that the second Buckle <sup>4</sup> terminates on one side in two Points, so that it was perhaps design'd for two different Uses. Underneath this there is one longer than all the rest, embellish'd with some uncommon Ornaments.

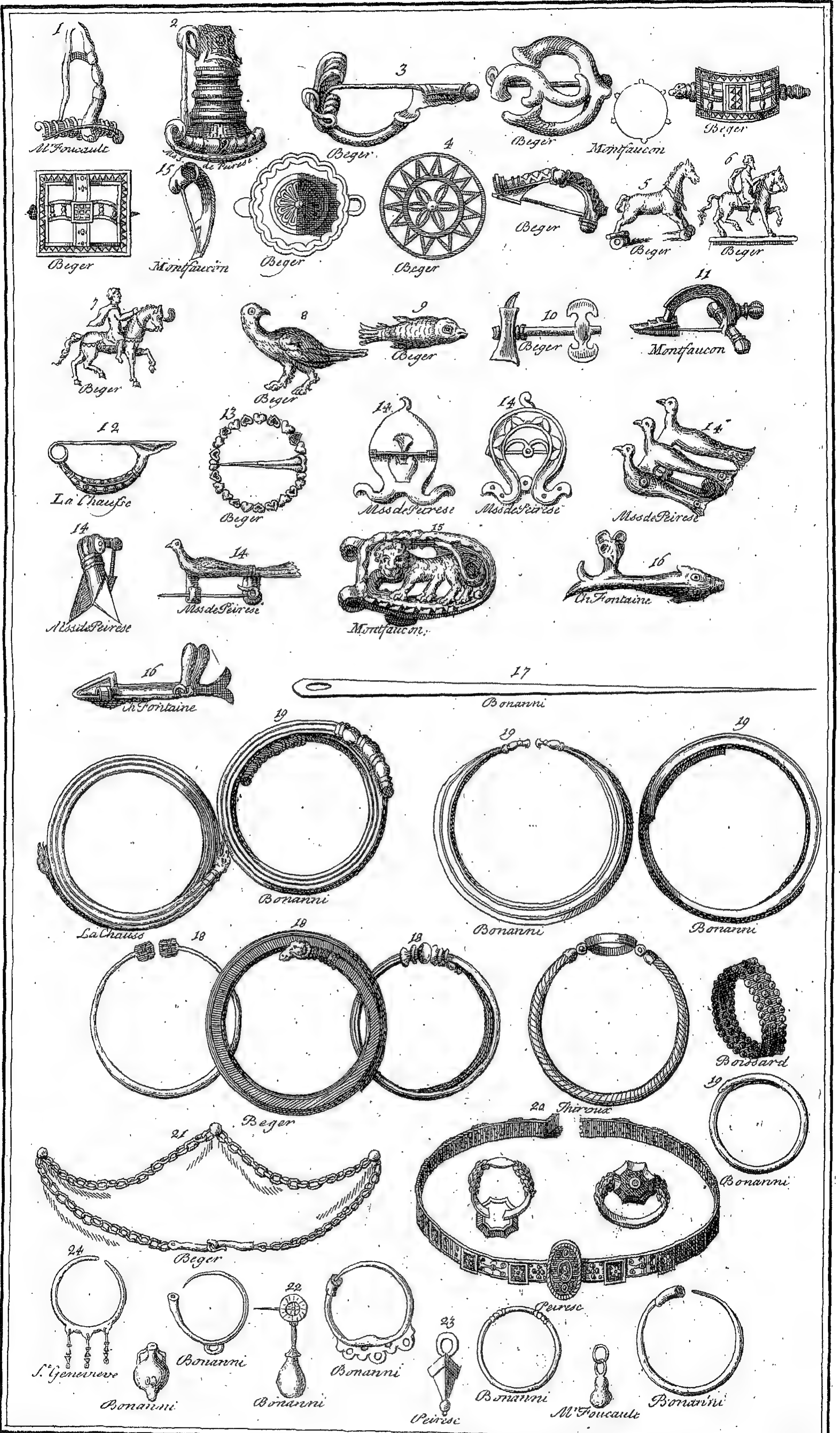
III. Almost all the following Buckles in this Plate, are of the Form of a Bow: As to the little Differences, they will be best observ'd with the Eye.

PLATE X. The first Buckle<sup>1</sup> of the following Plate was taken from the Cabinet of M. *Foucault*; the second<sup>2</sup> from a MS of M. *de Peiresc*; the third<sup>3</sup>, with those that follow, from the <sup>1</sup> *Thesaurus Brandenburgicus*: This third is of Silver, and another <sup>4</sup> that's quite round, of Gold. There were also golden Buckles adorn'd with precious Stones, and others that were made of nothing but a Jewel, as appears from a Passage in *Virgil's Æneid*;

-----lato quam circumplectitur auro  
Balteus & tereti subnectit fibula gemma.

Among the Buckles publish'd by *Beger*, there's one of an uncommon Form, that's fil'd and polish'd both within and without; whereas others are only so in part







part, if so be we may so understand the Word *interrasa fibula*, us'd by him; 'tis the fourth Buckle in this Plate. Some are enamell'd with green, white, red, and Sky-colour; of which last there is one so well done, that one would take it, he says, for a *lapis lazuli*: Except one, they are all of an uncommon Form.

The following six in this Plate, taken also from the Cabinet of *Brandeburgh*, are yet more extraordinary, and all of Silver, *Beger* says. The first <sup>5</sup> represents a Horse, the second <sup>6</sup> and third <sup>7</sup> a Cavalier, the fourth <sup>8</sup> a Bird, the fifth <sup>9</sup> a Fish, and the sixth <sup>10</sup> a Battle-Ax: But after what manner these Buckles were fasten'd, is not easy to imagine.

The next in this Plate <sup>11</sup> is from our own Cabinet; the following <sup>12</sup> was publish'd by *M. de la Chaussée*; and the next, <sup>13</sup> which, in Form, is not unlike our modern Buckles, is round, and was taken from the MS of *M. de Peiresc* above cited, as well as the following five <sup>14</sup>, three of which are of a singular Form: One of them exhibits three Birds in front; another resembles a Bee, and another a Bird. The Needle with which they fasten'd the two Sides of the *Chlamys* or *Lacerna*, is very visible in many of these Buckles. They probably thrust them into the Garment, as we do our Pins at this Day: Tho' indeed in most of the Buckles the Needle appears too thick and coarse for that Purpose, and dispos'd in such manner as is by no means proper for such a Use. 'Tis thought, as we have already observ'd, that the two Sides of the *Chlamys* had two Pieces of Gold, Silver, or Brass, according to the Quality of the Person, which were let into one another at a Niche, and fasten'd by the passing through of a Needle, by which means the two Sides of the Garment were also fasten'd. But this will be better understood by the Figure of one of these Pieces, <sup>15</sup> which is made of Brass, and preserv'd in the Cabinet of this Monastery. The last Buckle <sup>16</sup> is of an uncommon Form, and is here represented in two different Views.

IV. I shall not stay to refute the Opinion of those, that to this Day have thought these Buckles were nothing but *Styli*, Pens to write with: Of which Opinion there have not been wanting some learned Men, and among them some that have carried it so far, as in the Cabinet of *F. Petau*, which was publish'd *An. 1610*, to represent a Hand, writing with such an Instrument. The great Number of *Styli* for writing with, that have since been discover'd, have indeed at last undeceiv'd many of our Antiquaries, insomuch that I am of Opinion there are few now in that Error. These *Styli* were long Pins, and very much stronger than the Pins they fasten'd their Buckles with: For when *Julius Caesar* was assassinated he defended himself with his *Stylus*, and thrust it through the Arm of *Casca*: The Disciples also of the Martyr *Cassian* stabb'd him with their *Styli*: But that these Buckles could serve for such offensive Weapons, is what I can by no means think, seeing they were not much larger than we have here represented them.





## C H A P. II.

I. *The Needles called Discriminales and Crinales.* II. *The Bracelets.* III. *A singular Bracelet with the Medal of an Emperor.* IV. *Several Remarks upon these Bracelets.* V. *Gold-chains.*

I. **W**HAT the Romans call'd *Acus Discriminales* was a kind of Bodkin us'd by the Women to divide their Hair with into two Parts; by which line of Separation the married Women were distinguish'd from the unmarried. *The Women, says Tertullian, turn their Hair to the right and left, and for that purpose make use of a Bodkin which they delicately manage in adjusting and dividing it, so that by the Parting before they are known to be married Women.* There was found at Rome, in the Sepulchre of a certain Woman, a Bodkin of this kind made of Ivory, and pointed with Gold at both ends, as we are inform'd by *Flaminius Vacca*, cited in our *Diarium Italicum*, (p. 120.) That which F. Bonanni publish'd, taken from the Cabinet of F. Kirker, has but one Point, and at the other  
 17 end a Hole or Eye, as may be seen in the Figure <sup>17</sup>. The Seam or Parting of the Hair in the middle appears in most of the Figures of the Women already given: There are some notwithstanding where the Hair before is all curl'd and frizzled, and without any such Parting: For the Fashions in those Days as well as ours underwent frequent Changes, and as we have already observ'd, they had four different ways of dressing their Heads at Rome in less than twenty Years.

Besides these *Discriminales*, they had also another sort of Bodkins which they call'd *Crinales*, of a circular Form, which they made use of to keep their Hair in the Curl: These were made of Gold, Silver, Brass, Ivory and split Reeds.

II. What the Greeks call'd *κλειδών*, or *βραχιονιστήρ*, and the Latins, *Armilla*, was a Bracelet in use both in those Nations, and many others. We have already seen a Bracelet in the Statue of *Lucilla*, Wife of the Emperor *Lucius Verus*, that went three times round the Arm. Those we have here given are generally of Iron, and of one entire Piece; but anciently they were wash'd over either with Silver or Gold, and sometimes, as we are told by *Dionysius Halicarnassensis*, were  
 18 made of pure Gold. Three of those <sup>18</sup> we here present you with, were publish'd by *Beger* in his *Thesaurus Brandeburgicus*. That in the middle, which is of Iron, was formerly cover'd with a thin Plate of Silver; it has at one end the Head of a  
 19 Ram. Four other of these Bracelets <sup>19</sup> were publish'd by F. Bonanni in his *Museum Kirkerianum*.

III. The most remarkable of all is what we took from the History of *Autun*, (p. 58.) a Book known to very few. The reason of this is, that while the Book was printing, the Author *Auberi*, for so he was call'd, died, and the Sheets were all scatter'd, insomuch that I have not been able to find more than one Co-  
 20 py, which is at *Autun* in the Hands of a private Person. This Bracelet <sup>20</sup> is round, and in it there's a void Space to contain a Ring of an ordinary Size: In this Ring there was a Silver Medal of the Emperor *Elagabalus*, with this Inscription at the Head, IMP. ANTONINVS PIVS AVG. On the Reverse was a Man holding a *Patera* upon an Altar, with the Inscription INVICTVS SACERDOS AVG. There was also a Star, the ordinary Symbol of that Emperor. This Bracelet was, without doubt, made while *Elagabalus* was living, it being altogether improbable such a thing should be done after his Death, in Memory of so wicked a Prince.

IV. Brace-



IV. Bracelets were worn by People of all Conditions, and by both Men and Women. The *Sabines*, *Livy* tells us, wore them on the left Arm, and of massy Gold. They were also arbitrarily given as a Mark of Honour or Slavery: As the first, they were bestow'd on Soldiers in Recompence of their Bravery: For so we learn from an old Inscription of *Gruter's*, (p. 358.) where he exhibits the Figures of two Bracelets, with these Words: L. ANTONIVS L. F. FABIVS QVADRATVS DONATVS TORQVIBVS ARMILLIS AB TIBERIO CAESARE BIS. Lucius Antonius Fabius Quadratus, the Son of Lucius, has been twice honour'd by Tiberius Cæsar with Collars and Bracelets. When the Emperor made this Present, he us'd to say, *Imperator has tibi dat Armillas argenteas: The Emperor gives thee these silver Bracelets.* There were also Bracelets of Ivory; so that those of Brass and Iron seem to have been worn only by the common People and Slaves. They were also a Mark of Servitude, as *F. Bonanni* shews from a Passage in *Suetonius*.

There are some that derive the Word *Armilla* from *Armus*, which signifies the Shoulder and upper Part of the Arm, because anciently they us'd to wear the Bracelets very high on the Arm. In *Capitolinus* we find the Bracelet call'd twice *Dextrocherium*; viz. in his Life of the Emperor *Maximinus*, who succeeded *Alexander Severus*, where he relates some very extraordinary things: 'This Emperor's Stature, says he, was monstrous, for he was no less than eight Foot and an Inch high: Nor was his Strength unequal to his Height, or his Limbs at all disproportionable: For by his own self he drew a loaded Waggon, with a Stroak of his Fist he knock'd out all the Teeth of a Horse, and with the Kick of his Foot he broke the Horse's Leg:' He gave also many other Proofs of his great Strength, which every one may see in *Capitolinus*: But that which relates to our Subject is, that his Thumb was so large, that his Wife's Bracelet or *Dextrocherium* serv'd it only for a Ring; which shews, by the way, that it was the Custom to wear Rings upon the Thumbs as well as the Fingers.

In the great Inscription of *Isis* given in the preceding Volume, we find the Bracelet call'd *Smialium*, a Word which I do not remember ever to have seen but there in the plural Number, in *Smialiis*, for so it is there read: These Bracelets were adorn'd with many precious Stones, as is imported in the Inscription.

V. Besides these Ornaments, the Women, and sometimes the Men wore, also small Chains of Gold, the Figure of which we find in the *Brandeburgh Cabinet*. 21

### C H A P. III.

I. Ear-rings, of what Matter they were made. II. The great Expence the Romans made in Ear-rings. III. Their Superstition about these Ear-rings, according to St. Austin. IV. Necklaces, another Ornament sometimes put about the Neck of their Goddeses. V. Given also to Soldiers as a Reward of their Valour.

I. **E**AR-Rings have been the Fashion of all Ages, and almost of all Nations too. Nor are they a few that we have already seen in the Ears of Women and Goddeses. Children and Slaves also wore them, but then they were of an inferiour sort, and less valuable. A Statue of a Woman found at *Porto*,  
VOL. III. I where



where they were digging at the Command of the Cardinal *de Bouillon*, had Pendants of Gold in her Ears. We here present you with two taken from the Cabinet of *Brandeburgh*, one of which <sup>22</sup> is of yellow Amber, and the other <sup>23</sup> of Glass. The following Pendant <sup>24</sup> is from S. *Genevieve*, and already publish'd by *Bartolinus*: 'Tis of the Form of a Ring, as are also the following ones taken from the Cabinet of F. *Kirker*.

II. The Extravagance of the *Greek* and *Roman* Women, especially in Pendants for their Ears, was so prodigious, that it gave Occasion to *Habinnas* at the Feast of *Trimalchio* to express himself in these Words: *If I had a Daughter*, says he, *I would cut off her Ears*; and then he adds, *What Plenty should we have of all things, if there were no Women!*

*Pliny* reflecting on this Vanity, says, that *they go to seek for Pearls at the Bottom of the Red Sea, and search the Depths of the Earth for Emeralds, and all to adorn their Ears*. Noblemens Sons also wore them, but then they were of Gold, as we learn from *Apuleius*, who has these Words: *Auriantum quantum puer nobilitatis insigne in auricula gestavit*. In the East, Ear-rings and Pendants were as common to Men as Women, only the Women were more expensive in them, and sometimes were very long ones, as we learn from *Ælian*. *Seneca* also tells us they were so extravagantly costly, that a single Pair was worth the Revenue of a large Estate. The same Author adds, that such was the Madness of the Women in that Particular, that a Woman would wear at her Ears at one time the Price of two or three Patrimonies.

III. These Ear-rings, S. *Austin* tells us, were not always worn by way of Ornament only, but also out of Superstition, upon Supposition of some secret Virtue in them. *Execrable Superstition*, says that holy Doctor, *when Men wore those things as Charms, not in the ordinary manner, but hung at the upper part of their Ears, not in Complaisance to the Fashions of Men, but to serve Demons!*

IV. Necklaces were also in use among the *Greeks*, *Romans*, and other Nations, and that from the greatest Antiquity; and were worn about the Necks of both Women and Goddeses, as we find in the Images of *Minerva* and elsewhere. The Goddess *Isis*, as we learn from a Monument lately brought from *Spain*, had one of these Necklaces set with precious Stones. In an Inscription of *Gruter's* we find, that one *Symphorus* of *Riez* in *Provence*, and his Wife *Procris*, offer'd to *Æsculapius*, among other things, a Necklace of Gold compos'd of small Serpents. That which *Aristænetus* describes in his first Epistle is very remarkable: For it was adorn'd, he says, with precious Stones, the smallest of which were dispos'd in such a manner as to form the Name of the beautiful *Lais*, who was the Person that wore it.

V. It was customary also to bestow them on the Soldiers, as a Mark of Honour, and in Reward of their Bravery. *Manlius Torquatus* had his Name from his taking one of those Necklaces, or Collars (*Torques*) from an Enemy. They were likewise given, as *Capitolinus* informs us, at the military Exercises. The Matter of them was sometimes Gold, sometimes Gold adorn'd with Jewels, and sometimes Silver, as we learn from *Pliny*. The People of *Great Britain* also had them of Ivory. In Inscriptions we often find them given to military Men, together with Bracelets, as a Reward of their Valour.



## C H A P. IV.

*I. A great number of Names used by the Greeks and Romans, to express their several sorts of Dresses for their Legs. II. Very singular Sandals of some Greeks. III. Those of the Greeks and Romans were very near the same. IV. The Division of them into two sorts. What the Calceus and the Mulleus were. V. Great Difficulties about the Sandals of the Roman Senators: VI. And those of Julius Cæsar. VII. The Calceus and Mulleus seem to have covered all the Foot.*

**I.** 'TIS with the Dresses of Mens Legs, as it is with all the other Parts of their Apparel; there are various Forms of them, and various Names to express them by, but very difficult to apply the proper Name to each Form. The Greeks commonly express'd this Part of their Apparel by these Words, *υποδήματα* and *πέδιλα*, their *κημὶς* being the same with the Roman *Ocrea*, which answers pretty much to our Boots. The Romans express'd the several Species of Dress for the Leg by the Names of *Calceus*, *Pero*, *Mulleus*, *Phæcastum*, *Caliga*, *Solea*, *Crepida*, *Sandalium*, *Campagus*, *Baxeæ*, *Compes*, *Gallica*, *Sicyonia*; the first of which, *Calceus*, is indeed taken oftentimes for a general Name that includes all the rest. Other Dresses that reach'd up to the Mid-leg and higher, were the *Ocrea* and *Cotburnus*.

The Dresses for the Legs among the Greeks, were pretty near the same with those of the Romans, if the Statues of *Telamon*, *Pyrrhus*, and others that remain are to be credited. *Philostratus*, in his 21st Epistle, (p. 890.) recounts four kinds of Greek Dresses for the Legs, which he calls *Lautia*, *Sandalia*, *Crepides* and *Pedila*. What the *Lautia* were, I know not; but the rest, which were common to the Romans shall be explain'd by and by, as well as we are able.

II. *Pythagoras*, says the same Author (in the Life of *Apollonius*) order'd his Disciples to make themselves Shoes of the Bark of Trees; a Matter that seems too brittle and slight for such a Purpose. That of *Empedocles* however was far stronger and more substantial; for, if we may believe the Persons cited by *Strabo*, they were made of Brass. Nor were the Shoes of *Philetas* of the Isle of *Cos* less extraordinary; for tho' he was a thin meager Man, and so weak, that any thing would throw him down, yet were they made of Lead, as *Ælian* relates the Story: But it is to be observ'd that he was so shod to prevent his being blown down with the Wind. *Ælian* however, after he has given us the Story, asks this Question: *If he was so weak, says he, that he was not able to bear up against a Blast of Wind, how is it possible he could carry so great a Weight? This seems by no means probable: I therefore only give you the Story as I found it.* *Athenæus*, who relates almost the same thing of this *Philetas*, says that he was a Poet, and that for fear of being over-turn'd with the Wind, he wore Balls of Lead about his Feet. The same Author tells us that *Alcibiades* had Shoes of a more singular Form, and more agreeable and elegant than other Men: That many took a liking to them, and got others made after the same Fashion, which they call'd *Alcibiades's* Shoes.

III. These were the extraordinary Shoes or Sandals: But as to the common sort, which were also of different Species, 'tis probable both those of *Greeks* and *Romans* were the same, as has been already observ'd. If however there was any Difference between them, it's more than we know, and therefore we shall speak of them both together.

IV. We



IV. We shall divide these Shoes of the Ancients into two Sorts or Classes, which we shall call Shoes and Sandals: The first cover'd the whole Foot, like ours at this Day, and was by them call'd *Calceus*, *Mulleus*, *Pero*, *Phæcasum*: The last had only one or more Soles under the Foot, fasten'd above with Thongs or Laces, so that the upper part of the Foot was naked; and these they call'd by the several Names of *Caliga*, *Solea*, *Crepida*, *Baxeia*, and *Sandalium*. The *Calceus* and *Mulleus*, however, differ'd from the *Pero* in this, that whereas the last was made of the Skin of a Beast untann'd, the two first were made of Skins prepar'd with Alum. 'Tis thought indeed, that in the Infancy of *Rome*, People of all Conditions wore generally nothing but raw Hides upon their Feet. In those Times of Simplicity, when Luxury was not yet introduc'd, none but those that had serv'd in the Office of *Ædilis* were allow'd to wear Shoes of Distinction, which they call'd *Mullei*, and from whence, 'tis probable, Slippers in the *French* Tongue are call'd *Mules*. These *Mullei* were made of Skins prepar'd with Alum, and were of a red Colour: They were anciently in use among the Kings of *Alba*, and from thence pass'd to the Kings of *Rome*, and afterwards to the *Ædiles* and chief Magistrates. 'Tis thought tho' they were only worn on solemn Days, Triumphs, and publick Sports. Antiquaries are of Opinion that these *Mullei* are signified by the *Calcei punicei*, mention'd in the Inscription of *Caius Marius*, which runs thus: *De Manubiis Cimbricis & Teutonicis Ædem Honoris Victor Fecit Veste Triumphali Calceis Puniceis*.

V. Others think the Senators, even in the beginning of the Commonwealth, wore Shoes distinguish'd from those of the People; and that these, as well as the *Mullei* of the Magistrates, were made of Hides prepar'd, and only differ'd in Colour from them, these being black, whereas the *Mullei* were red. But whatever be the Antiquity of these black Shoes, 'tis certain the Senators wore them in the Time of *Caius Marius*, *Julius Cæsar*, and in After-ages: And therefore it was they took Offence at *Julius Cæsar*, as *Dio* tells us, for wearing, when he was of an advanc'd Age, pompous Habits, like a young Man, together with high-heel'd Shoes, and red, like those of the Kings of *Alba*, from whom he pretended to have been descended. *Suetonius* however says he only wore high Shoes, to give Advantage to his Stature.

But all this is full of Uncertainty, Writers differing as well in the Colour as the Form of their Shoes; some pretending those of the Senators were part red and part black; that which cover'd the Foot being red, and the upper part that came upon the Leg, black; others contending that they were all black.

VI. Nor are Authors less divided about those Shoes of *Cæsar* that gave Offence to the Publick, for being like those of the Kings of *Alba*: For *Rubenius* will have it, that these Shoes of the Kings of *Alba* resembled the *Cothurni* or Buskins, which without covering the upper part of the Foot, reach'd up to the Calf of the Leg; whereas *Ferrarius* on the contrary maintains that they differ'd in nothing from those worn by the *Roman* Magistrates at publick Solemnities, except that they were higher-heel'd to give advantage to the Stature, and cover'd the whole Foot as our modern Shoes do.

The few Passages we meet with in Authors that take any notice of the Dress for the Legs, give but little Light into this Matter: For what can we make of that of *Horace*, where he says that Fools embarrass'd their Legs with black Skins?

*Nam ut quisque insanus nigris medium impediit crus  
Pellibus.*

Or of that in *Juvenal*, (*Sat. 7.*) where he says they wore the *Luna* or *Lunula*, of which hereafter, upon black Leather Shoes?

Ad-



*Adpositam nigrae lanam subtexit alutæ.*

Or of that of *Dio* above-cited, who says nothing more than that *Cæsar's* Shoes were red and high-heel'd, after the manner of the Kings of *Alba*? All which are but weak Aids towards removing the Difficulties that are in the way. Nor do Marbles and other Monuments afford us any better Light into the Colours, tho' they give us considerable Information concerning the Form of the Shoes, as we shall see hereafter.

VII. Most of our modern Criticks agree that the *Calcei* and *Mullei* were Shoes that cover'd the whole Foot, and reach'd up to the Mid-leg: Of which kind we shall observe many upon the Marbles to be exhibited hereafter in all their several Forms.

## C H A P. V.

*I. The Extravagance of the Romans in their Dresses for their Legs, in the Times of the Emperors. II. What the Perones were. III. A little Moon on the Senator's Shoes. IV. What the Phæcæsum was. V. The Caliga, the Soldier's Shoe. VI. The Campagus, that of the Emperors, and principal Officers of the Army. VII. The Dresses for the Legs which we find represented in Monuments different from those described by Writers. VIII. What the Solea, Crepida, Sandalium and Gallica were.*

I. **T**HE Extravagance of the Romans in the Times of the Emperors, shew'd it self not only in their Garments, but also in the Dress for their Legs; the least Expende in which was to paint them of different Colours, black, red, white, yellow and green, which Diversity was in use both among the Men and Women. The Emperor *Aurelian* however did not approve of this Softness and Effeminacy among the Men, and therefore prohibited them the Use of the *Mullei*, together with the yellow, white, or green Shoes, which last he expresses by *Calcei hederacei*, that is, Shoes of the Colour of Ivy-leaves. But the greatest Extravagance was in adorning their Shoes with Gold, or Jewels, and sometimes with both; which Excess the Women run into: And because as this Custom was not so appropriated to Women of Condition, but that those of lower Rank also imitated them in it, the Emperor *Heliogabalus* order'd that none but Women of Quality should wear such sort of Shoes. This same Emperor, whose Extravagance was his least Vice, wore himself Shoes set with Diamonds, and which was yet more ridiculous, added Jewels engrav'd by the greatest Masters, as if the Sculpture in such small Gems could possibly be seen about his Feet. Sometimes the Shoes of Goddesses were enrich'd with precious Stones, as we learn by an Inscription lately found in *Spain*, which intimates that eight Jewels were set in the Shoes of the Statue of the Goddess *Isis*. *Ælian* observes that the Roman Women wore Shoes of almost the same Form with those of the Men.

II. What they call'd *Perones*, was a sort of Rustick Shoes made of the Skins of Beasts undressed, and something resembling our Boots; a few of which we find in old Monuments.

III. Upon the Shoes of Senators there was put at the Ankle above the Heel a certain kind of Buckle call'd *Luna* or *Lunula*, from its being of the Form of a Cre-



scant, as we shall see below in a Figure publish'd not long since by *Bonanni*, taken from the Cabinet of F. *Kirker*. But *Rubenius*, contrary to the common Opinion, thinks it was put upon the Shin; whereas, besides that his Opinion is Novel, the very Form of the *Lunula*, which perfectly agrees with the Denomination, seems to prove that it could not well be plac'd on the Fore-part of the Leg just above the Foot, but that on the contrary it might be very well fitted on behind near the Ankle. In short, we find *Braduas*, the Brother of *Herod Atticus*, putting it upon the Ankle behind, as *Philostatus* informs us in the Life of that *Herod*: 'Twas made of Ivory, says he, and plac'd upon the Ankle, and its Form that of a Crescent.

IV. The *Phæcasium*, says *Appianus Alexandrinus*, was another Dress for the Legs, of white Leather, which the *Athenian* and *Alexandrian* Priests made use of at Sacrifices. This Shoe seems to have been light, and adapted to Persons of Delicacy, as that effeminate Man, for Instance, in *Petronius*, who wore the *Phæcasium*, and at the same time call'd himself a Soldier: Upon which a Soldier ask'd him whether the Men in his Army march'd with the *Phæcasia*.

V. What they call'd the *Caliga* was appropriated to military Men. This was compos'd of a large Sole fasten'd to the Foot with Thongs, which were also carried about the Ankle, so that all the upper part of the Foot between the folding of the Thongs was quite naked. But all this is much better understood from the Figures themselves, taken from Monuments of Antiquity, and given hereafter in great Numbers. Sometimes part of the Thong pass'd between the great Toe and the next to it, to bind the Sole the faster.

VI. The *Campagus* was the Shoe of the Emperors and Generals of the Army, and differ'd but little from the *Caliga* of the Soldiers. *Capitolinus*, speaking of the Gigantick Stature of the Emperor *Maximinus*, makes mention of the *Campagus*: 'The Emperor *Maximinus*, says he, was near eight Foot and a half high: 'His Royal *Campagus* was plac'd in a Grove between *Aquileia* and *Arzia*, and is 'allow'd to have been a Foot longer than those of the ordinary Size; from whence 'came the Custom of calling those that were long in telling a Story *Caliga Maxi-mini*. There was however some Difference between the *Caliga* and *Campagus*, as *Ferrarius* observes upon the Passage of *Trebellius Pollio*, who, speaking of *Gallienus*, says that he took the *Caliga* adorn'd with Jewels, saying that the *Campagi* were nothing but Nets. By which Expression he doubtless alluded to the Thongs the *Campagus* were fasten'd with, which were plaited about the Leg almost as high as the Calf.

VII. Thus have we given you what we find most probable concerning the Dresses for the Legs; as well those that quite cover'd the Feet, such as the *Calcei*, *Mullei*, *Perones*, and *Phæcasia*; as those that left large Spaces of the Foot naked, such as the *Caligæ* and *Campagi*, which were compos'd of nothing but Soles and Thongs. But we are told by Antiquaries that the Marbles do not agree with the Passages from the above-cited Authors: That there are indeed upon ancient Monuments many Senators, Magistrates, and Emperors, with the close Shoe taken notice of above, that covers all the Foot; but that then we also find them with the Sandals or *Caligæ*, which are nothing but Soles, as we have also observ'd, fasten'd to the Foot with Thongs, and so leaving the upper Part naked. But so few are the Passages of the Ancients to explain this Dress for the Legs, that there's no Possibility of discovering by their Means the Changes introduc'd into the Use of them, and into their Form and Denomination. The same Variety is observ'd in the military Dress for the Legs; where we see very commonly the *Campagi* that leave the upper part of the Feet naked in the Spaces made by the Thongs, and others that cover entirely the Foot and Leg, which perhaps had particular Names that we know nothing of. In the Time of *Theodosius* the military Shoes reach'd as high as the Calf of the Leg.

VIII. 'Tis



VIII. 'Tis agreed that the Dresses for the Legs call'd *Solea*, *Crepida*, *Sandalium* and *Gallica*, pretty much resembled one another, and were what I call Sandals, that is, they were nothing but Soles worn under the Feet, and fasten'd with Thongs or Strings that tied about the Foot and Ankle. But wherein they differ'd from each other, I cannot say. The *Solea* and *Gallica* could not be worn with the *Toga*; but the Senators made use of them notwithstanding in the Country, and could wear them well enough with the *Penula* or Tunick. The Women also wore them as well as the *Crepida*, both in City and Country, which kind of Furniture, as has been observ'd, left large Spaces upon the upper part of the Foot quite bare. But these were not the only sorts the Women wore; for they had also the *Calceus* or close Shoe, like ours at this Day; many of which sort we have observ'd upon Marbles, and shall give the Figures of them by and by. It appears from two places in *Cicero* (*de Inventione*, lib. 2.) that these *Soleæ* were sometimes made of Wood, and put upon the Feet of Criminals when they were committed to Prison. What they call'd *Gallicæ* were perhaps the same with what the *French* call *Galloches*, and the *English*, *Galloshes*, both which Names may possibly be deriv'd from the *Latin* Word *Gallicæ*.

The *Crepida* was also a sort of Sandal, and not unlike the *Solea*, covering only the upper part with Thongs at Intervals, and leaving the rest naked, which Thongs were also wrapp'd about the Ankle, and sometimes as high as the Calf of the Leg. In what these differ'd from the military *Caligæ*, I know not. The *Sandalia* were much the same thing with the *Crepidæ*.

Among the military *Crepidæ* or *Caligæ*, whose Figures we shall present you with, there are some in which are the Appearances of the Heads of Nails, at the places where the Thongs cut one another cross-wise; which Thongs were differently dispos'd, as may be seen in the following Plate. Besides these Nails above the Foot, there were also others in the Soles in great number, and sharp-pointed, as we are inform'd by *Isidore* and *Festus*; which sort of Sandals they call'd *clavata Calceamenta*.

## C H A P. VI.

I. *What sort of Shoe the Baxeæ was; II. And the Sicyonia. III. The Soccus seems to have several Meanings. IV. What the Ocrea was.*

I. **T**H E *Baxeæ*, taken notice of by *Plautus*, was also, as it's thought, a kind of Sandal; and, according to *Tertullian* and *Arnobius*, was worn by Philosophers. The last of those Authors speaks also of *Baxeæ* made of the Leaves of a Palm-tree; which perhaps are the same with those we see in the Figure of *Diogenes* the *Cynick* already given.

II. What *Cicero* calls *Sicyonia*, is as hard to be understood as the *Baxeæ*: The Writer to *Herennius* says indeed they were us'd in their Courses; which would incline one to think they were very light, and not unlike Sandals. *Lucian*, speaking of the *Sicyonia*, says it was adorn'd with white Socks: For so they explain *πίλοις τοῖς λευκοῖς ἐπιπρέπασα*.

III. What they call'd *Soccus*, was, according to some, a plain kind of Shoe or Sock, which they thrust into the *Calceus*, the *Crepida*, and other Shoes: And thus *Balduinus* understands it. 'Tis also taken by some Writers for a Woman's Shoe,



Shoe, or for an effeminate Shoe: But that Passage in *Terence's Heautontimorumenos* seems to require another Sense: The Words are these;

*Domum revertor moestus, atque animo fere  
Perturbato, atque incerto præ ægritudine;  
Adfido: accurrunt servi, soccos detrahunt.*

By which it appears that the *Socci* were worn uppermost, like the *Galloshes* of the *Franciscans*: Nay, there are some Countries, where *Galloshes* are call'd at this Day *Socci*. I dare not however venture to pronounce any thing hereupon; tho' the thing seems to deserve some Consideration. *Cicero* seems to take the *Soccus* for a Greek Shoe: *Pliny* calls it *Soccus Comicus*; for indeed it was worn by Comedians: *Horace* also speaks of it sometimes, and authorises *Pliny's* Sense: Thus in his first Epistle of the second Book, speaking of *Dorsennus* the Comick Poet, he says, *Quam non astricto percurrat pulpita Socco*. And as the *Soccus* was worn by Comedians, so we find the Word sometimes us'd to signify Comedy; as we do also the Word *Cothurnus*, which was a kind of Buskin worn by Tragedians, to signify Tragedy.

IV. The *Ocreæ* were a sort of Boots, by the *Greeks* they were call'd *οὐρεæ*, and by *Homer* said to have been worn at the Time of the *Trojan War*: The same Author says they were sometimes made of Tin, sometimes of Brass, and sometimes of Copper, of which last Metal were those of *Hercules*. They cover'd a great part of the Leg; and were also us'd by the *Romans*: For so we find in *Volcatius Gallicanus*, where, speaking of *Avidius Cassius*, he plainly distinguishes between the *Ocreæ* and *Calceamenta*: His Words are these: *Arma Militum septima die semper respexit, vestimenta etiam & Calceamenta & Ocreas*; by which it appears the *Ocreæ* and *Calceamenta* were not the same. The *Romans*, according to *Vergilius*, made them of Iron: But it's more likely they were only bound here and there with Plates of Iron, seeing they would otherwise be too weighty. In the Monuments that remain we find some of these *Ocreæ* or Boots all close like ours; such are those of *Telamon*; others with open Feet like the *Caligæ* or Sandals, bound only with Thongs, that cover'd but a small part of the Foot above: Of this kind we find some in the Battle of the *Amazons*, in the following Volume.

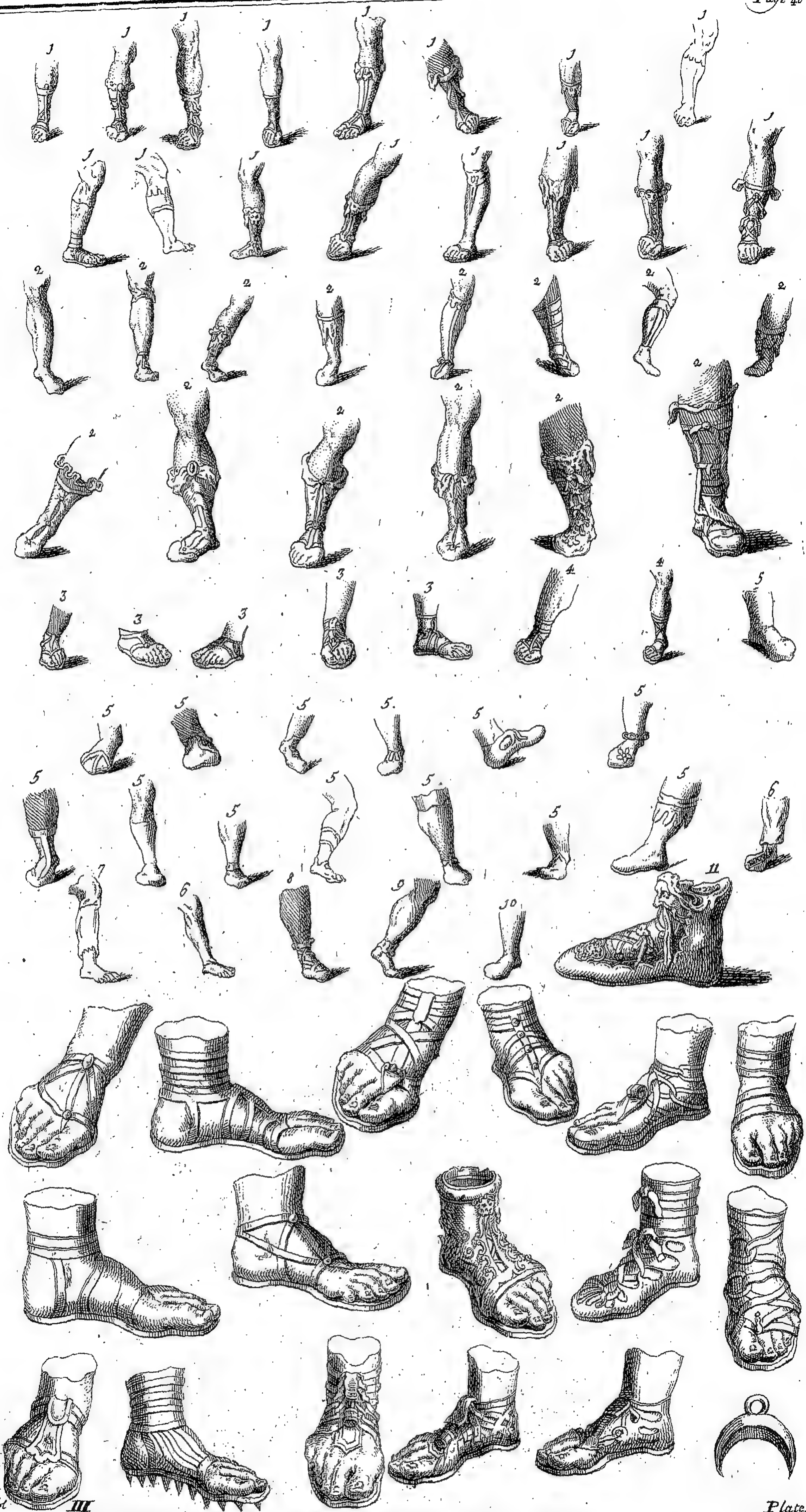
## CHAP. VII.

I. *Thirty Dresses for the Legs explained.* II. *What the Cothurnus was.*

PLATE I. WE here present the Reader with thirty Dresses for the Legs, dispos'd  
XL into four Ranks, the three first of which contain eight in each, and  
I the last six. The two first Ranges exhibit the open Shoes, or rather Sandals, where the Toes are left uncover'd, all which nevertheless reach up to the Mid-leg, and some of them higher. These seem to be of the number of those that they call'd *Caligæ*, *Campagus* and *Ocrea*: But for all that, I dare not pretend to assign any of those Names to them exclusive of the rest. The sixth, however, of the second Range, which is that of *Pyrrhus*, when he was dress'd in his military Habit, is undoubtedly what the *Greeks* call'd *οὐρεæ*, and the *Latins*, *Ocrea*, and very much resembles our modern Boots. The same thing may be said also of the seventh in the same Rank.

The







The first in the second Rank, taken from the *Trajan* Column, is the *Caliga* of the Soldiers and *Roman* Legions. The next to that, together with the last of the first Rank, were in use among the Soldiers in the Time of the Emperor *Theodosius*: The lower part of the Leg, and the Foot appear naked. 'Tis to be observ'd, however, that in those Days they made their Shoes in such manner, as to cover their Feet and Toes all over, yet so as that the Toes might appear through them, as our Fingers do at this Day when our Gloves are on. This is observable in the *Theodosian* Column, where both that Emperor and *Gratian* are seen on Horse-back with such sort of Shoes or Boots on, that discover the Form of the Toes through them. The last of the second Rank is the Shoe of a Dancer, who shall be exhibited at large in the Chapter of Sports; but under what Denomination to put it, I know not; tho' it seems to approach nearest the Buskin.

The two last Ranges<sup>2</sup> consist of close Shoes only; the two first of which may possibly be what they call'd the *Phæcasium*; the foremost of them is not unlike a long Stocking. Women also often occur thus shod; tho' sometimes we meet with them with Sandals or open Shoes, where their Toes appear. All those that follow I think may be call'd *Ocreæ* or Boots; some of them however may be positively affirm'd to be such. The third of the last Rank discovers the Ends of the Toes; but this hinders not their being cover'd, as we have already observ'd.

II. The *Cotburnus* was a kind of Buskin that serv'd for both Sexes; and was so contriv'd as to fit either Foot indifferently. In allusion to this, when any Strifes or Differences arose, they that seem'd to favour both the contending Parties were call'd *Cotburni*. This *Cotburnus* became very famous when *Sophocles* introduc'd the Use of it in acting Tragedies; which he therefore did, because it was made very high, and consequently gave Advantage to the Actors that represented Heroes. Its Colour, according to some, was red: Nor is it to be doubted of those worn by the *Tyrian* Virgins taken notice of in *Virgil*, *Æneid* 1.

*Virginibus Tyriis mos est gestare pharetram  
Purpureoque alte suras vincire cothurno.*

But no Body has better describ'd the *Cotburnus* than *Sidonius Apollinaris*, who says that it had a Ligature fasten'd to the Sole, that went between the great Toe and the next to it, and then divided it self into two Bands that tied the Sole to the Foot, which Bands were carried still higher, and plaited about the Leg. His Words are these;

*Perpetuo stat planta solo, sed fascia primos  
Sistitur ad digitos, retinacula bina cothurnis  
Mittit in adversum vincto de fomite pollex  
Quæ stringant crepidas, & concurrentibus ansis  
Vinculorum pandas texant per crura catenas.*

All which is seen in the Dresses for the Legs already spoken of, and are yet more apparent in those that follow. These Ligatures that thus run cross-wise upon the Foot and about the Leg, were not unlike the *Campagi* above-mention'd. And as *Sophocles* adapted that Species of Shoes to his Actors that was most agreeable to the Heroes they represented, so there is no doubt but these were anciently what were worn by the Kings, Princes, and Magistrates of *Greece*. But tho' the *Cotburnus* was not unlike the *Roman* *Campagus*, yet forasmuch as they were two distinct things, there must needs have been some Difference between them.



## C H A P. VIII.

I. *A great number of Shoes explained.* II. *The Shoes of the Barbarians and others.* III. *The Shoes published by Bonanni.*

- 3 I. **T**HE first five Shoes exhibited<sup>3</sup> in the middle of the Plate, are, in my O-  
 4 pinion, what the Ancients call'd *Soleæ*, namely a certain Species of San-  
 5 dals, the Soles of which were of Wood: Two others<sup>4</sup> in the same Range are  
 6 *Caligæ*. The fourteen following ones<sup>5</sup> are all close Shoes, and ought to be  
 reckon'd of the same Class with those they call'd *Calcei*, *Mullei*, or *Phæcasia*.  
 The two first are like those that frequently occur on old Monuments, and were  
 us'd by both Men and Women indifferently; a great many of which of the same  
 Form we meet with in the Course of this Work: They were the common Wear  
 of Women, and often occur in Images of them, even of those of the first Qua-  
 lity, where a good part of the Foot is apparently naked. The two last of the se-  
 cond Range are pretty much like our modern Shoes.
- 6 II. I pass on now to the other Shoes, the first and third of which<sup>6</sup> were com-  
 mon to *Armenians*, *Parthians*, *Dacians*, *Germans*, and probably the *Gauls* too;  
 and in a Word to almost all Nations that the *Greeks* and *Romans* call'd barbarous;  
 as may be prov'd from ancient Monuments, Arches, Columns, and Bass-Reliefs,  
 and from the Apotheosis of *Augustus*. This Shoe being thus common to all the  
 barbarous Nations; when the *Romans* had a mind to paint a Slave, they always  
 shod him in this manner, as may be observ'd in a thousand Instances. The se-  
 7 cond Shoe<sup>7</sup> was taken from the *Theodosian* Column, where all the *Scythians* that  
 are led in Triumph upon the Column are represented with such Shoes on. The  
 8, 9 fourth Shoe<sup>8</sup> is that of the Captive King of the *Dacians*. The next<sup>9</sup> belong'd to  
 10 a *Gaulish* Archer, which shall be given in the fourth Volume. The last<sup>10</sup> is  
 what was common to the *Gauls*, that were subjected to the *Roman* Empire, as we  
 11 shall see in the Monuments we shall give of them. The following Shoe<sup>11</sup> is co-  
 pied from a Marble Foot that belongs to the Marquis of *Montauban*; which, tho'  
 it exceed Nature in Magnitude, yet we need not wonder at, seeing it was not ta-  
 ken from a Statue, but made a Foot only originally; either to exhibit the Model  
 of a Shoe, or else design'd for a Vow, such as we have seen many of in the second  
 Volume. What Class this Shoe ought to be rang'd in I cannot determine.

III. The Shoes that take up all the remaining Part of the Plate, were publish'd  
 by *Bonanni*; and are almost all of the number of those they call'd *Crepidæ*, or *Soleæ*,  
 or *Caligæ*, which left the upper part of the Foot naked. There's some Variety  
 observable in the Disposition of the Thongs that fasten'd the Soles to the Foot,  
 which Soles were generally of Wood: For sometimes these Thongs are fasten'd to  
 certain Nails that are in the Soles, whose Heads appear; and at other times they  
 are made to pass between the great Toe and the next to it, at which Place they  
 are fasten'd to the Sole, to bind it the faster on. One of these Shoes or Sandals has  
 upon the Edge of the Sole certain Iron Points or Prods, to secure their walking  
 upon Ice and in slippery Places. The other Differences will be discover'd by the  
 Eye. Here is also seen one of the *Lamule* before-mention'd, which us'd to be put  
 above the Heel near the Ankle.





Boissard



M<sup>r</sup> Foucault



D M  
AVRELIVS MVCIANVS MISTICVS CHR  
VLPER T. QVI VIXIT ANIS XXXVIII MES  
VILLES VII ORABITECTI FELIACIACVS  
VERGINO SVO BENEMERENTI FECTIT



Montfaucon



Spon



D M  
QATERIVS AD  
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M II



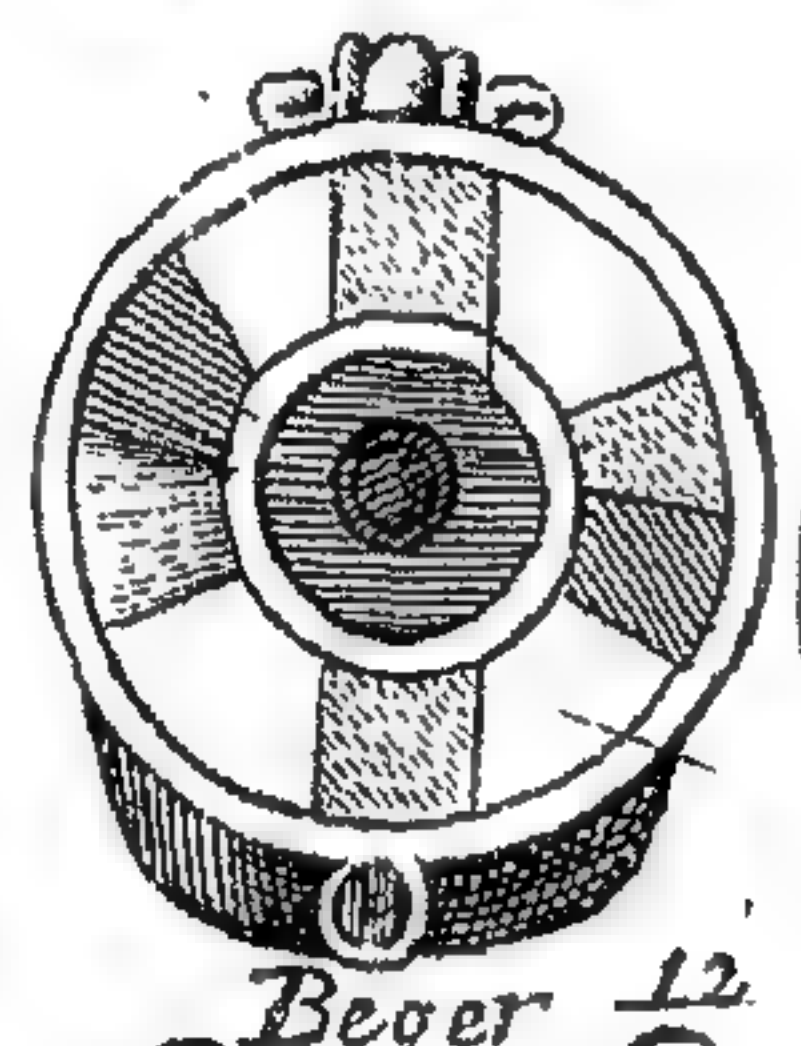
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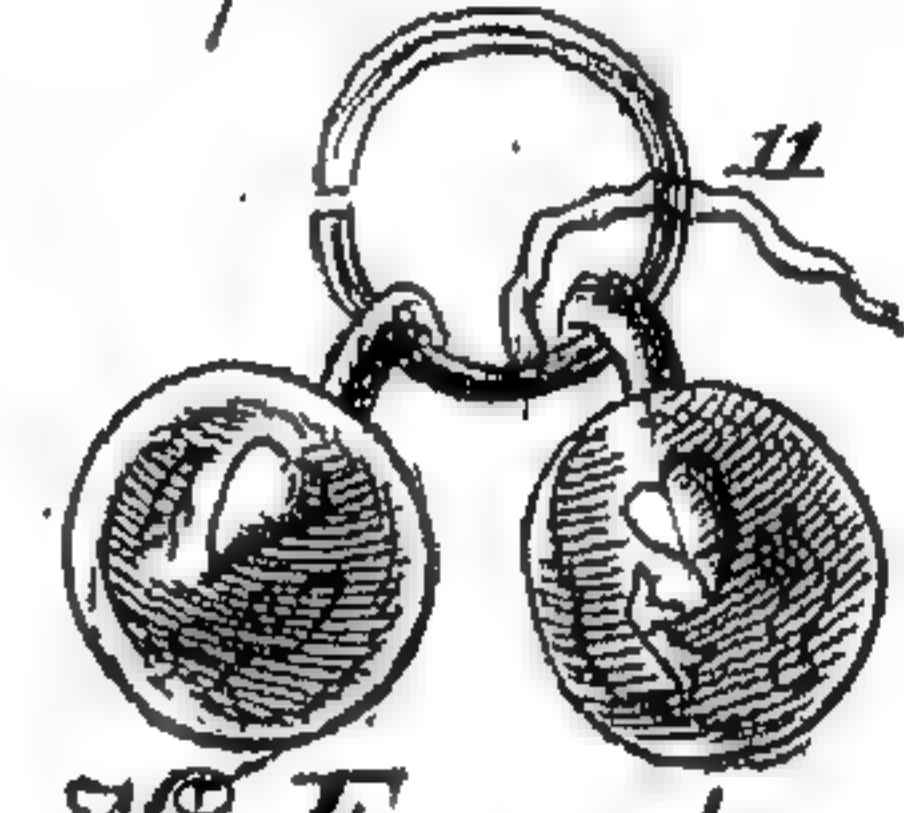
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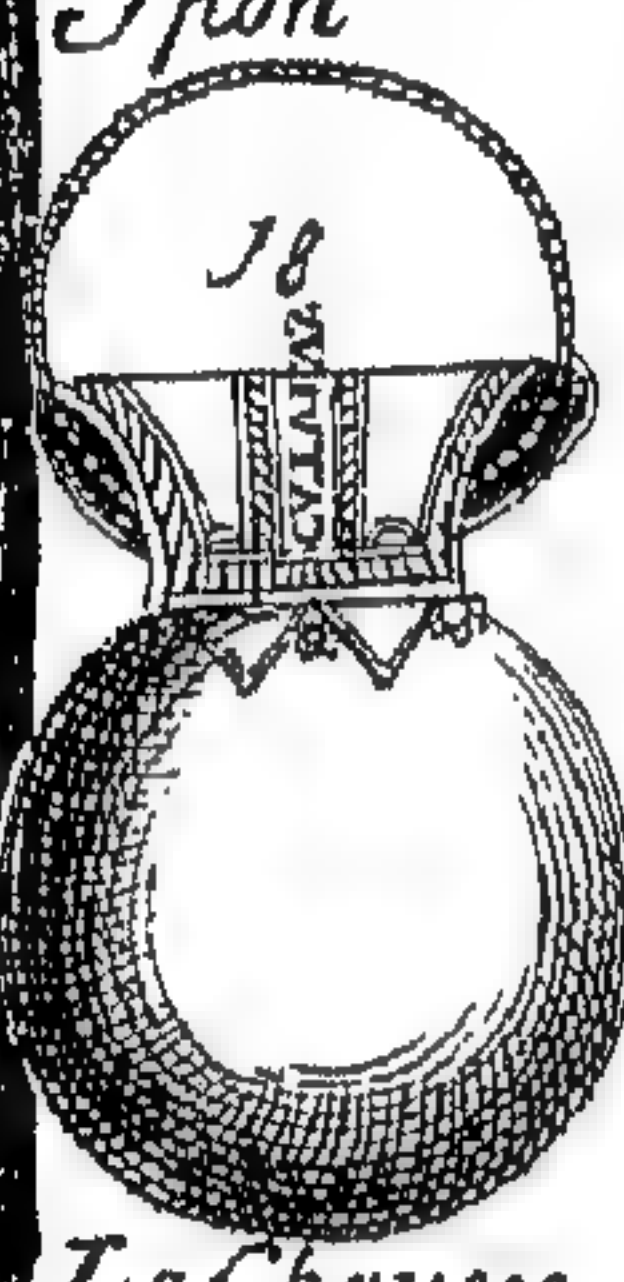


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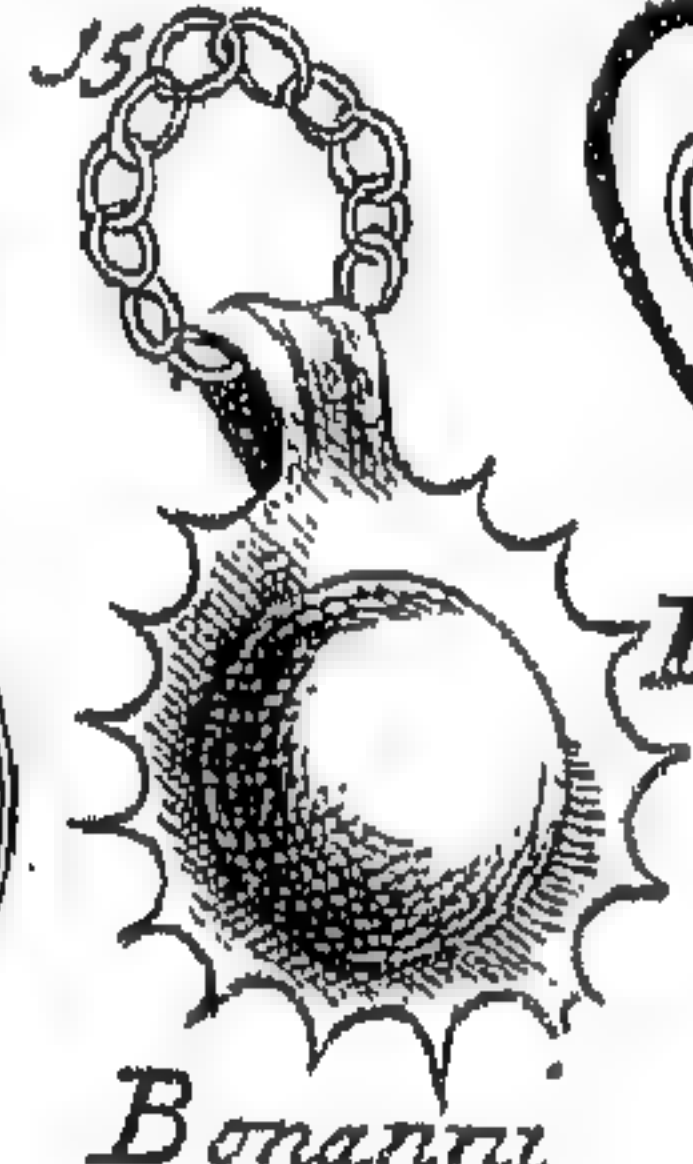


Bonanni

M<sup>r</sup> Foucault



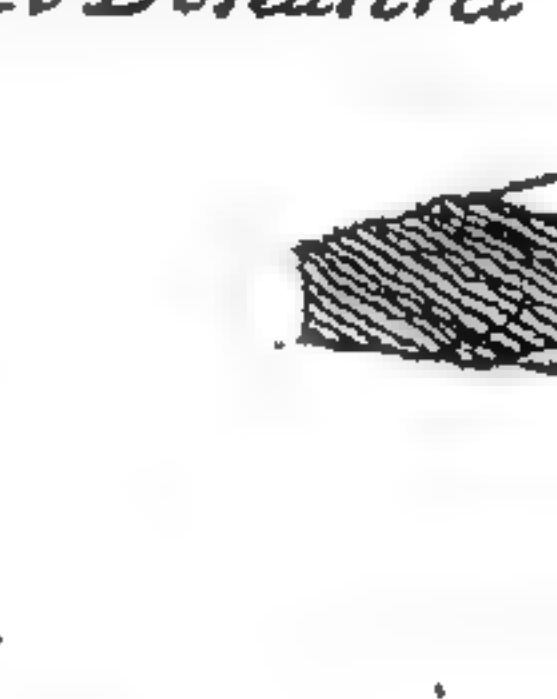
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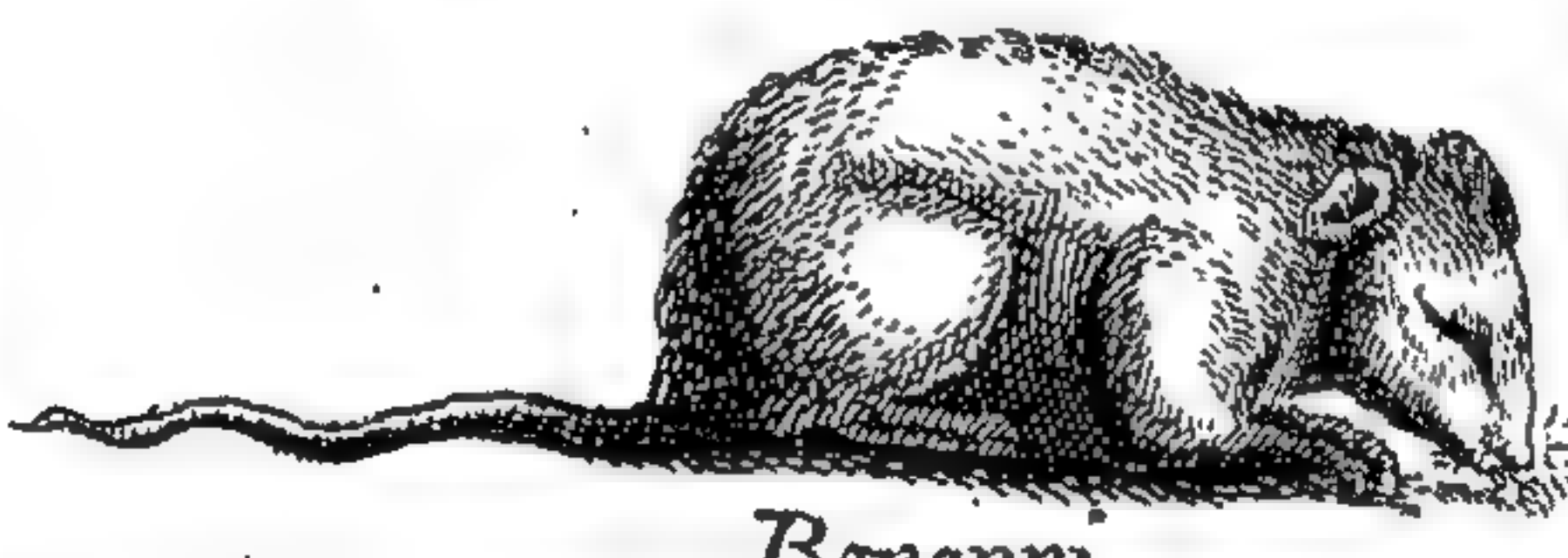
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Montfaucon



Bonanni



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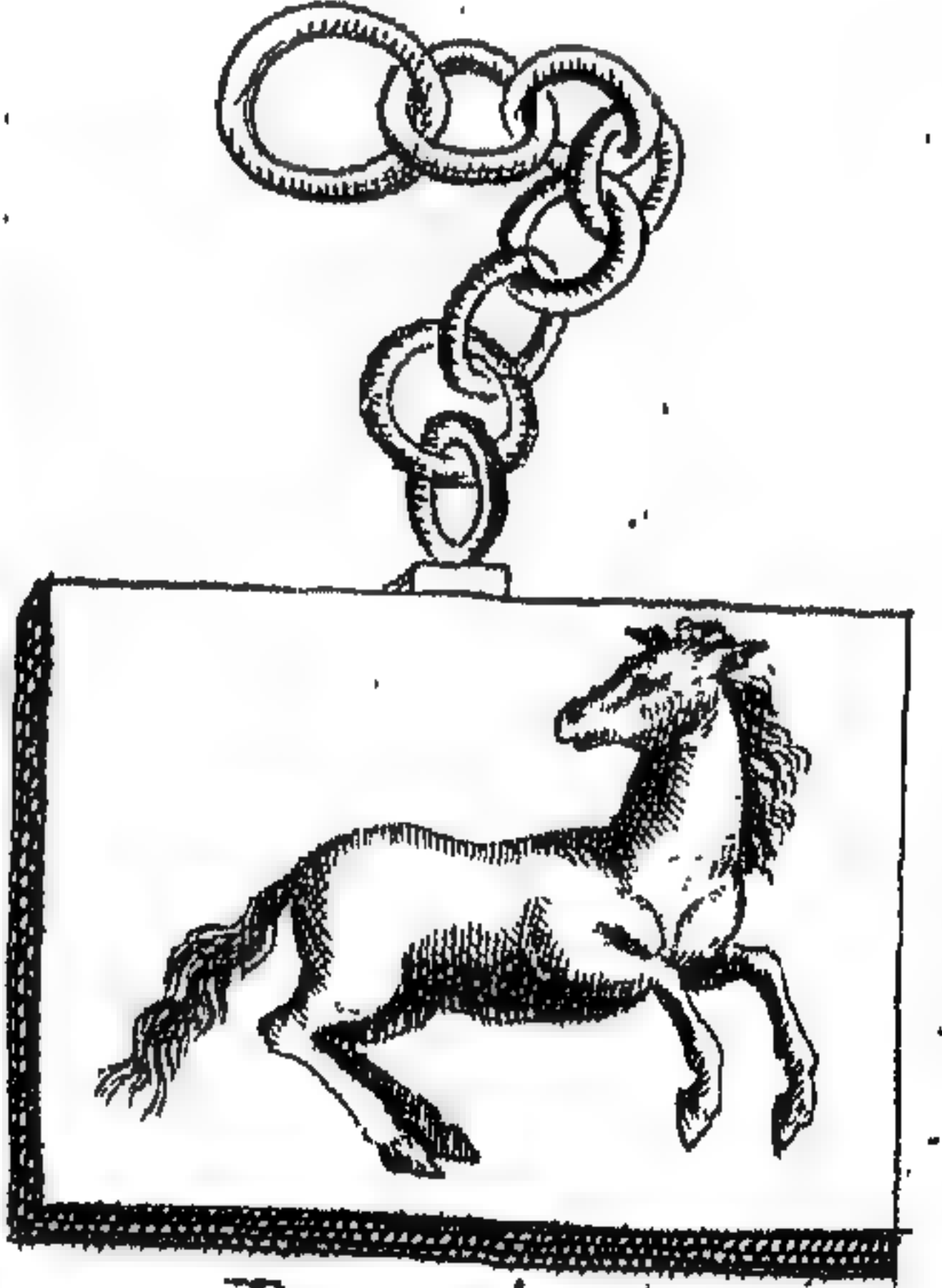
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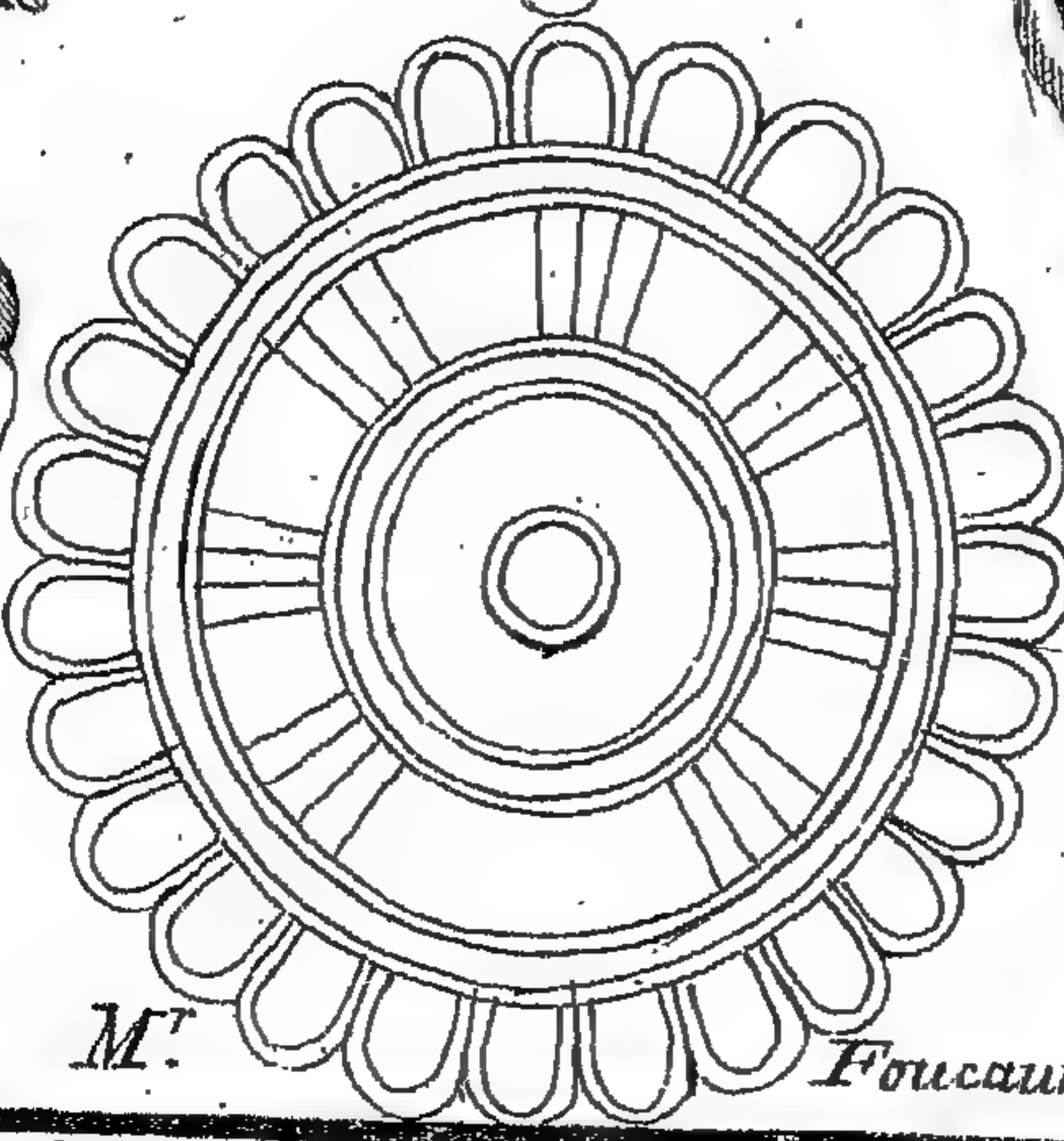
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Bonanni

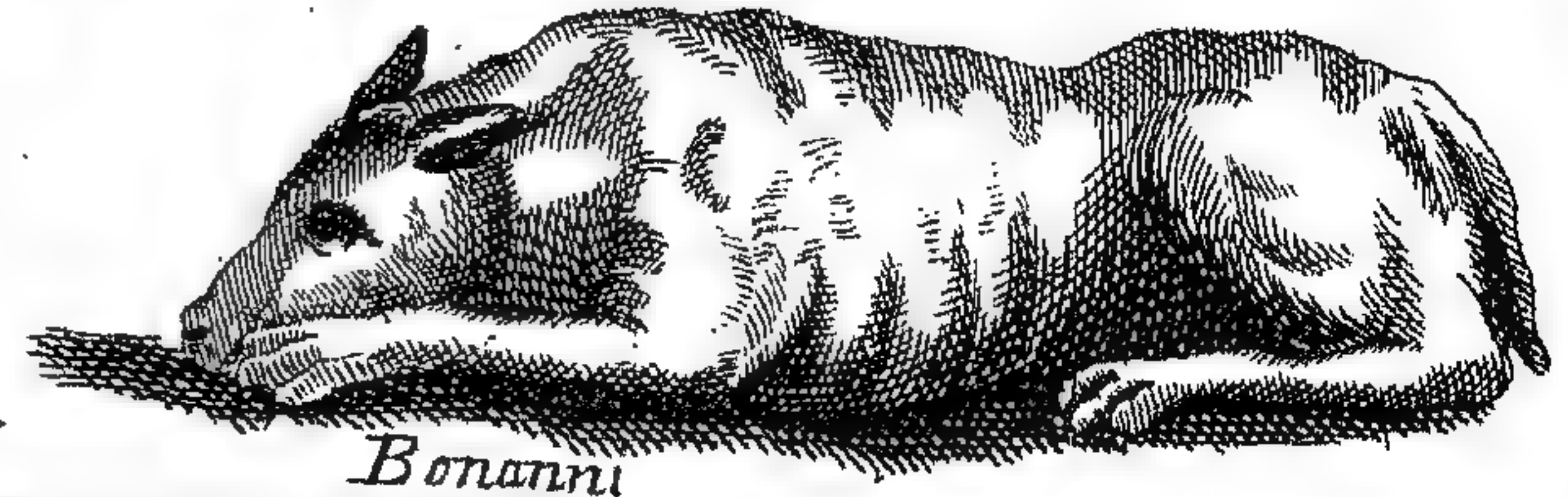


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Foucault



Bonanni



## C H A P. IX.

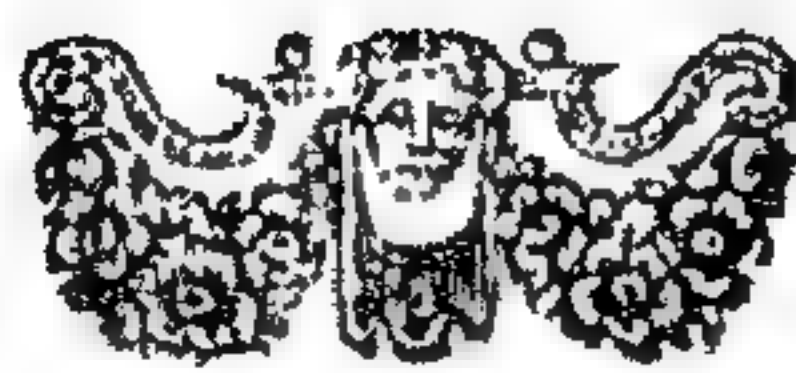
I. The Cradle. II. The Swadling Cloaths. III. An Infant dressed in Swadling Cloaths. IV. Dresses of young Children.

I. **T**HE Greeks call'd the Cradle by the Names of *κρίβη*, and *σκάφη*, the first of which signified a little Bed, and the last a small Bark or Boat, their Cradles being made of that Form. The Swathes or Swadling-Bands they also call'd *σπάργανα*: Both which things the *Latins* express'd by the Words *Cunæ* and *Cunabula*. *Bartholinus* says their Cradles were of different Forms; sometimes representing a Shield or Buckler, by which he probably means the Shield of a *Roman* Foot Soldier; sometimes a Sieve, and sometimes a little Boat.

II. The swadling Cloaths for Infants were call'd by the several Names of *Fasciæ*, *Cunabula* and *Incunabula*; whence in *Plautus* it is said, *Fasciis opus est, pulvinis, cunis, incunabulis*; tho' here indeed the *Fasciæ* seem to be distinguish'd from the *Incunabula*: I am therefore apt to believe, that by the *Fasciæ* in this place are meant the Child's Swadling-Cloaths, and by the *Incunabula*, the Clouts.

III. I here present the Reader with an Infant in its Swadling-Cloaths, taken from a Sepulchre: Its Name was *Julius Diadumenus* the Son of *Julius Coruncanius*, who, as the Inscription imports, liv'd but four Hours. The Busto<sup>1</sup> that's near it, is of a naked Infant, with its Head shav'd, and Pendants at its Ears. The other<sup>2</sup> is from the Cabinet of this Monastery.

IV. The following Monument<sup>3</sup> is worth Observation; it represents the Husband, the Wife, and three Children, with this Inscription: *To the Gods Manes. This is the Tomb of Aurelius Mucianus Millicius, Prætor of the sixth Cohort, who liv'd thirty nine Years, seven Months, nine Days, and nine Hours. Elia Lucia caus'd it to be erected for her Husband, who married her a Virgin, and always treated her honourably.* Spon, who publish'd this Monument, gave a very wrong Explication of the Words *Cojugi Virginio suo*, which he will have to signify that her Husband had never violated his conjugal Faith; which certainly ought to be understood in quite another Sense, and signifies no more than that he married her when she was a Virgin. The Custom of noting not only the Years, but also the Months, Days, and Hours of the Deceas'd, is authoriz'd by many Epitaphs, which shall be exhibited in the fifth Volume. The three Children seem to be all Boys: For they have each of them a Tunick on, and above that another Habit, which may possibly be the *Prætecta*, at least that upon the tallest of them. To these we have added five other Boys<sup>4</sup> taken from *Roman* Bas-Reliefs; some of whom wear the Tunick only; and one of them<sup>5</sup> besides the Tunick a small *Chlamys*, or *Lacerna*. Other Boys may be observ'd in the Course of this Work.





## CHAP. X.

*I. The Origin of the Bullæ at Rome. The Bullæ wore by young Noblemen. II. The Shape of the Bullæ. III. Bullæ in the Shape of a human Heart, and of other things. IV. Other sorts of Bullæ. V. When Bullæ began first to be hung to the publick Acts and Diplomas of Emperors. A Bulla of Marcus Aurelius and Lucius Verus. VI. Other Amulets or Preservatives which used to be hung about the Necks of Children.*

**I.** **T**HE *Bullæ* were originally an Ornament given only to the Sons of Noblemen; but afterwards became of more common Use. *Macrobius* gives us this Account of their Origin in his *Saturnalia*, (lib. 1. cap. 6.) ‘*Tullus Hostilius*, says he, having overcome the *Hetruscans*, instituted at *Rome* the Curule Chair, the *Lictors*, the *Toga picta*, and *prætecta*, which were the Ensigns of *Hetruscan* Magistracy; for at that time the *Prætecta* was not given to Noblemens Sons; but was a Habit of Honour and Distinction, as well as the rest I have just nam’d. Afterwards however *Tarquinius Priscus*, the Son of *Demaratus*, a banish’d *Corinthian*, call’d by some *Lucumon*, triumph’d over the *Sabines*; in which War, as he was haranguing the Army, he gave an Elogium of his Son, who, at fourteen Years of Age had kill’d an Enemy with his own Hand, and presented him with a *Bulla* of Gold, together with the *Prætecta*, to shew by those Marks of Honour that his Valour surpass’d his Age: For the *Prætecta* was an Ensign of Magistracy, as the *Bulla* was of a Triumph; in the last of which they also us’d to inclose Amulets by way of Preservative against Envy. And from hence came the Custom of giving the *Prætecta* and *Bulla* to Noblemens Sons; or as *Pliny* says, from thence came the Custom of giving the Golden *Bulla* to the Sons of those that had behav’d themselves valiantly on Horseback.

**II.** *Macrobius* afterwards relates various Opinions concerning the Origin of the *Bullæ*, and adds, that for certain Reasons the Children of Freedmen were allow’d to wear the *Prætecta*, and instead of the golden *Bulla* a leathern one about their Necks. ‘Some are of Opinion, continues he, that in the *Bulla* that was given to their Youth, there was the Form of a Heart, to put them in mind, as often as they look’d upon it, that it was the Heart only that denominated them truly Men, and that the *Prætecta* was given them, to remind them, by the Purple, of the Modesty that became them of that Age.’ *Sertorius*, *Plutarch* tells us, gave golden *Bullæ* to the Youth of *Osca*, a Town in *Spain*, promising their Fathers to make them Citizens of *Rome*.

These *Bullæ* were made hollow within, to enclose Amulets against Envy, as *Macrobius* says. We find many of them in the Form of a Heart, and some round; 7, 8 such are the four first<sup>7</sup> publish’d by *Spon*, one of which<sup>8</sup> hangs upon the Breast of a Youth of the Senatorian Order habited in the *Prætecta*: Two others<sup>9</sup> are upon two Busto’s of Youth of the same Order, one of whom<sup>10</sup> was but four Years and two Months old, as the Inscription informs us. We shall give you in the next Plate the Figure of an *Hetruscan* Youth, publish’d by the Abbot *Fontanini*, a learned Prelate of the Court of *Rome*, in his Description of the Town of *Horta* in *Hetruria*. This Youth is set naked with the *Bulla* about his Neck, Bracelets upon his Arms, and large Rings upon his Legs: He has in his right Hand a Bird, and upon his Thigh an *Hetruscan* Inscription neither intelligible nor



nor legible. This Image comes in here very seasonably, and seems to support what *Macrobius* says, namely, that the *Bulla* is of *Hetruscan* Original.

III. We find many of these *Bullæ* that have either the Figure of a Heart engrav'd upon them, or else are made in the Form of a Heart: Of the first sort are two, <sup>11, 12</sup> taken from the Cabinet of M. *Foucault*; and of the last five others <sup>13</sup>, taken from different Cabinets, among which two <sup>13</sup> represent the *Itthyphalli* mention'd by *Gregory Nazianzen*; which agrees very well with what *Pliny* says, namely, 'That the *Itthyphallus* was a Preservative not only for Children, but even for 'Emperors; that the Vestals gave it a place among things sacred, and worshipp'd 'it as a God; that they hung it underneath the Chariots of those that triumph'd, as 'an Amulet against Envy. A great number of these *Itthyphalli* occur of different Forms, and serv'd, it's probable, for the Purposes mention'd by *Varro* at the end of his sixth Book *de Lingua Latina*, where he has these Words concerning the *Bullæ*, worn about the Necks of Boys: *Pueris turpicula res in collo quædam suspenditur, ne quid obsit bonæ scævæ causa*. In *English* thus: 'They hang 'about the Neck of their Boys something that's obscene, as a Preservative 'from Evil.

IV. Besides these *Bullæ*, we present the Reader with two others that are round, one <sup>14, 15</sup> from the Cabinet of *Brandeburg*, and the other <sup>15</sup> from F. *Kirker*: This last is environ'd with sharp Points, which the Child ought to take care of, for fear of hurting himself. Two other *Bullæ* exhibit <sup>16</sup> a Head of *Pallas*, and the Helmet of <sup>16</sup> one of them <sup>17</sup> two Heads of *Socrates*; more of which may be seen among the <sup>17</sup> Images of *Pallas* in the first Volume. The last and largest *Bulla* of the rest is all Gold, <sup>18</sup> and taken from the House of *Chiggi*, and seems to be one of the Tri- <sup>18</sup>umphal *Bullæ* mention'd above by *Macrobius*; for 'tis much too big to be hung about a Boy's Neck. We read in it the Name CATVLVS; who by the learned M. *de la Chauffe* that publish'd it, is thought to be Q. *Lucretius Catulus*, the Collegue of C. *Marius*, in his fourth Consulate, A.U.C. 652. in which Year they overcame the *Cimbri*, and both triumph'd.

The *Bullæ* were so call'd, *Papias* says, from their Resemblance to *Bullæ* or Bubbles of Water. But here I must not forget to take notice that when their Youth arriv'd at the Age of fifteen Years, they hung up their *Bullæ* about the Necks of their Gods *Lares*. To this purpose *Persius*, in his 5th Satyr, has these Words: *Bullaque succinctis Laribus donata pependit*.

V. *Papias* also informs us that the *Bullæ* were not only hung about the Necks of young Men, but of Horses also. Since that time however they have been converted to other Uses. The Custom also of fixing them to publick Acts and Imperial Diplomas, appears to be more ancient than it has hitherto been thought; and in my *Diarium Italicum* I have taken notice of a leaden one, which without all doubt was hung at a Diploma, seeing there is a Hole bor'd through it for the String to pass through: It represents on one side *Marcus Aurelius*, and on the other *Lucius Verus*; and appears to me plainly Antique, as well as to all the Virtuosi that have seen it.

*Heineccius*, in his Book *de Sigillis*, has given us a *Bulla* of *Galla Placidia*, of the Form of a Medal. And here it is to be observ'd, that the *Bulla*, which was anciently taken for a kind of Globe hung about the Necks of young Men, and afterwards for one annexed to publick Acts and Diplomas, is now taken for the Act or Diploma it self, but chiefly those granted by the Popes, tho' sometimes also for certain Imperial Acts call'd Golden Bulls.

VI. But besides these hollow *Bullæ* hung about the Necks of Children, there were also other Preservatives call'd *Amuleta*, appointed to the same Use: But the Form of these was arbitrary, and depended wholly on the Fancy or Superstition of



- 19 those that provided them. The first Amulet, <sup>19</sup> which represents the Head of *Hercules* cover'd with a Lion's Skin, was taken from the Abbey of *S. Germans*; 20, 21 the second <sup>20</sup> and third <sup>21</sup> from the Cabinet of *M. Foucault*, exhibit two Heads, probably of some Divinity. The rest are Figures of Apes, Horses, Dogs, Rats, Birds, Fish, &c.

## C H A P. XI.

I. The *Hetruscan* Habit of Men; II. Women; III. and Children.

I. **T**O the Habit of the *Romans*, we think it not improper to add here that of their Neighbours the *Hetruscans* or *Tuscans*, which differs not a little from the other. The largest Figure of all, which is the great Duke of *Tuscany's*, represents a Man with his Head shav'd, and a Tunick not unlike the *Roman* one: Above the Tunick he has another Robe, that's much shorter and of less Compass than the *Roman Toga*; it appears to be close, and to have a Hole at the top to put the Head and right Arm through, so that the right Arm is altogether free, and at liberty: This *Hetruscan* gathers up his Robe with his left Hand, on the bottom of which there is an *Hetruscan* Inscription, according to the Custom of that People of having Letters engrav'd upon the Habits of their Statues, as we shall shew by and by in the Figure of a Woman. When the Statues were naked, they then had the Inscription upon the Leg or Thigh, as we shall see an Instance of presently in the Figure of a little Boy with the *Bulla*, and elsewhere.

The Shoes of this same *Hetruscan* are very well describ'd by *Virgil*, speaking of the *Tyrrhenian* or *Tuscan* Shoe:

*Et Tyrrhena pedum circumdat vincula plantis.*

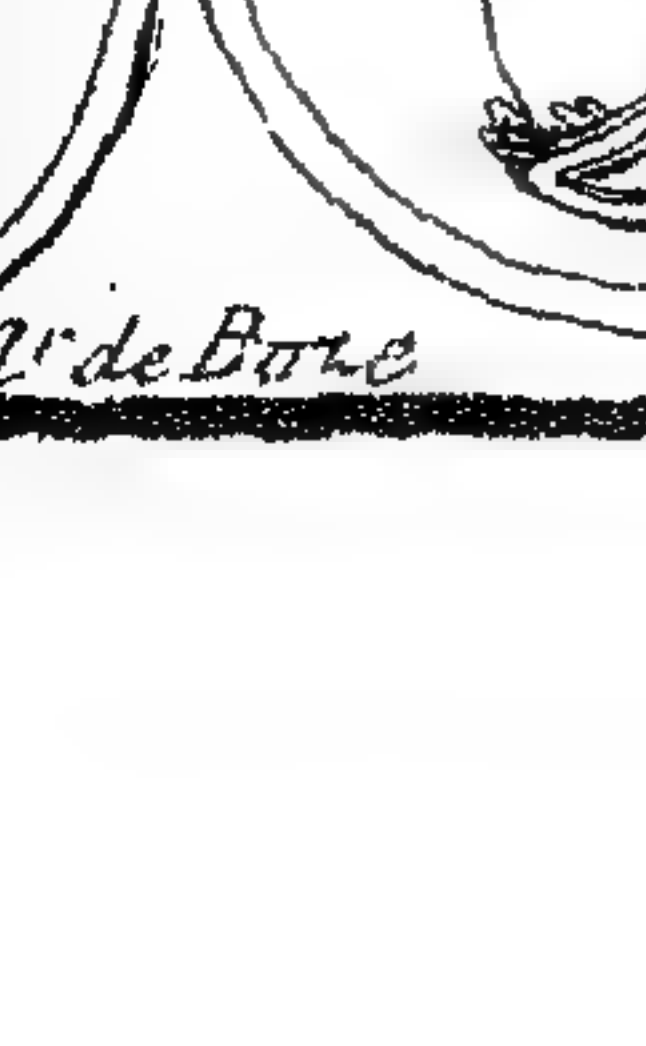
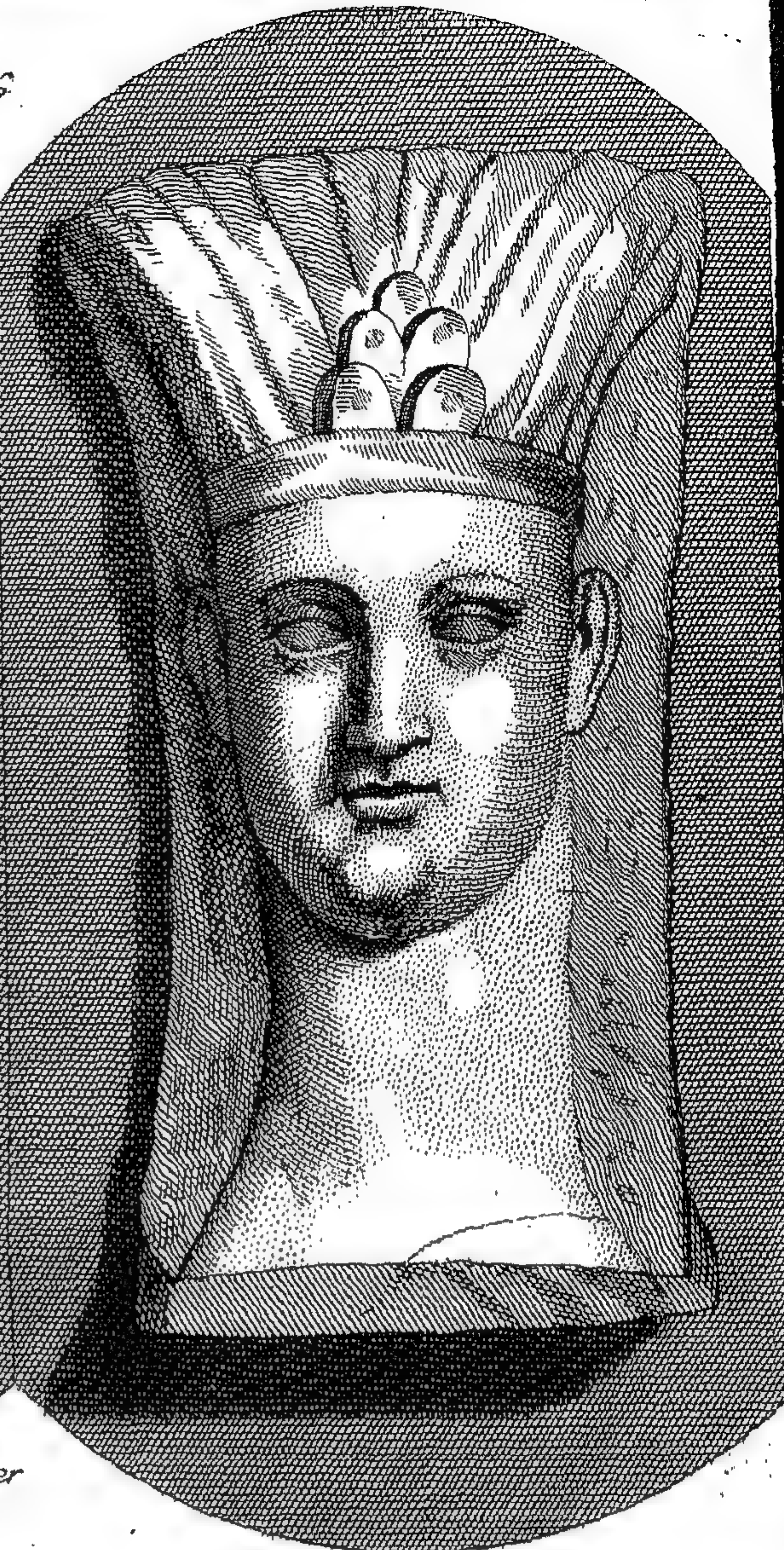
*Servius* explaining this Passage, relates two various Opinions thereupon; namely, that some will have the *Vincula* there mention'd to be what they call'd *Crepidæ*, which were originally the Shoes of Senators, afterwards of *Roman* Knights, and at last of Soldiers; others, that these *Hetruscan* Shoes were the same with the Senatorian ones of that time. But be that as it will, the *Tyrrhena Vincula*, mention'd by *Virgil*, are evidently seen in this *Hetruscan* Figure.

2 The other *Hetruscan* Man, <sup>2</sup> which is also the Grand Duke's, raises his right Hand, like the former; but differs something from him in Habit and Shoes.

3 II. The *Hetruscan* Woman <sup>3</sup> without a Head is at *Volaterræ*, in the House of the late celebrated Antiquary *Maffei*, who has enrich'd the Republick of Letters with many curious Works. This Woman holds a Child, and has about her Arms 4 an *Hetruscan* Inscription, which we here give you <sup>4</sup> separately: Her Tunick reaches down to her Feet, and above it she has on a kind of Woman's Cloak, call'd the *Palla*. The Women of this Country wore their Hair in long Tresses, as may be seen in several Sepulchers found at *Perusia*, and in other places of old *Tuscany*, exhibited in the fifth Volume of this Work. In a Bas-Relief of *Horta*, a City of ancient *Tuscany*, publish'd by the celebrated Abbot *Fontanini*, three *Bacchantes* occur following a *Faunus*, all whose Hair fall down in Tresses to the Girdle: This Bas-Relief is given in the first Volume, in the Chapter of the *Bacchantes*.

5 III. The naked *Hetruscan* Boy <sup>5</sup>, of whom mention has been already made, is remarkable for the great *Bulla* about his Neck; which seems to confirm what *Macrobius* says, that the Use of the *Bulla* was originally *Tuscan*, and from thence carried





Spon

Spon

Mr de Bore

Mr de Bore

Mr de Bore

Mr de Bore

Mr de Bore

Mr de Bore

Beger

Fontanini

Beger

Montfaucon

Maffei

Maffei

HA GENIUM HETIEN  
+ NOIHEW HETIEN  
CEH.2 PEBW.HICEBAMHETIEN  
W.EECEEIVOCHEW I

The Grand Duke's Gallery.



carried to *Rome*. This Boy has Bracelets on his Arms, and a Bird in his right Hand; besides which Bracelets he has also some sort of Ornament on his Legs not unlike them, and upon his Thigh an *Hetruscan* Inscription, which no one at this Day can either read or understand.

## C H A P. XII.

*I. Two Heads supposed to be those of Battus King of Cyrene, and his Queen Pheretima. II. The Heads of Odenatus and Zenobia. III. Six Heads of Kings and Tyrants of Sicily. IV. Heads of the Kings of Mauritania.*

**I.** THE two following Heads, ' adorn'd in a manner something extraordinary, 6 represent, according to *Beger*, *Battus* King of *Cyrene*, and his Wife *Pheretima*. *Belleri* took this Woman for the Goddess *Isis*; but *Beger*, who supposes the Man to be *Battus*, thinks he has reason to believe the other, who is upon the same Stone, is his Wife *Pheretima*. His Opinion of this Man's being *Battus*, is founded upon a Medal in the Cabinet of *Brandeburgh*, where *Battus* is represented with a Crown on not unlike this, as may be seen in the Figure here given ' of that Medal. *Beger* however confesses that *Pheretima*'s Head-attire ve- 7 ry much resembles that of *Isis*; but then he endeavours to prove from a Passage in *Herodotus*, that the Women of *Cyrene* worshipp'd *Isis*, and celebrated Feasts in Honour of her, and contends that this Head-attire of *Pheretima*'s was only in Conformity to the Goddess *Isis*, as we find many other Queens and Empreſſes borrowing the Dresses and Ornaments of Goddesses. As for my part, I see no such Resemblance of this Woman's Head-dress with that of *Isis*, tho' it must be own'd it looks something *Egyptian*: And what seems to weaken this Conjecture of *Beger*'s, is, that this Medal, which he takes to be from *Cyrene*, may as well be from some other City. *M. de Boze*, who has one of these Medals in very good Condition, does not think it *Cyrenian*: So that after all, this Crown, and those Ornaments of the Head, which we here see, may belong to some other King that we know nothing of.

**II.** *Beger* also takes the two following Heads, ' which we had from a Gem, to 8 be the Heads of *Odenatus* and *Zenobia*; but this he believes on very slight Conjecture. We have more reason perhaps to take a Gem in our Cabinet ' for a *Ze- 9 nobia*, which has a *Palmyrenian* Inscription quite round it: For she has the Viſage, and, as it seems, the Breasts of a Woman; the Imperial *Sagum* also on her Shoulders, together with a radiated Crown. All which agrees very well with what *Trebellius Pollio* says, that after the Death of her Husband *Odenatus*, she took the Imperial *Sagum*, and hung it upon her Shoulders, and adorn'd her Head with a Diadem. But this Conjecture I submit to the Learned.

**III.** We here add six Medals of certain Kings or Tyrants of *Sicily*, three of which " are of *Gelon*, *Dionysius* the Tyrant, and *Agathocles*; and the other 10 three " of Queen *Philistis*, *Hiero*, and *Hieronimus*. 11

**IV.** Two Heads of *Mauritanian* Kings, both *Juba*'s, are here represented; the Father " with a Beard, but the Son " without; but both with their Hair curl'd. 12, 13 *Cicero* says of one King *Juba*, that he was as well provided with Money as with Hair: *Adolescens non minus bene nummatus, quam bene capillatus*.



## C H A P. XIII.

I. *The Habit of the ancient Egyptians.* II. *Ethiopians.* III. *The Habit of the ancient Persians.* IV. *The Breeches of Abgarus the Edeffene.*

I. **W**E have very little to observe concerning the Habits of the *Egyptians*, by whom I do not mean the *Ptolomy's*, who being translated from *Greece* to *Egypt*, liv'd and dress'd there after the *Greek* manner; but the original natural-born *Egyptians*. Those, *Herodotus* says, wore linnen Tunicks fring'd at the bottom, which they call'd *Calasiris*, upon which they wore other Garments of Woollen, which they were oblig'd to put off, when they enter'd the Temples, it being accounted a Crime to go into them with Woollen Garments on. We here present you with a Man and Woman <sup>1</sup> surrounded with Hieroglyphicks, the Habits of whom and Head-Ornaments are so very singular, that there's no understanding them but by looking on them. Over-against them is a Woman <sup>2</sup> extending her left Hand, and thought to be an *Egyptian*. The following Head of an *Egyptian* Woman <sup>3</sup> is of the black *Egyptian* Stone call'd *Basaltes*; 'tis an elegant Piece of Workmanship, and the Disposition of the Hair very singular. Another *Egyptian* Woman <sup>4</sup> seems to be cloath'd in a little Tunick fring'd at the bottom, which is probably what *Herodotus* calls the *Calasiris*: Her Hair and Head-attire are something extraordinary, as well as in the following Image <sup>5</sup>, which is from our own Cabinet.

II. As to the *Ethiopian* Habits, we have nothing more of them than what *Cosmas* the *Egyptian* has given us in his *Topography*, which he wrote in the Time of the Emperor *Justinian*. He there describes an *Ethiopian* going to *Adulis*, a City of the *Abyssines*. The Picture was taken from a MS in the *Vatican*, near a thousand Years old, and from another of something later Date in the Library of the Grand Duke of *Tuscany*. But since this *Ethiopian* is arm'd, we shall postpone the Representation of him to the fourth Volume, where we shall treat of military Affairs. The same *Cosmas* exhibits the Habit of the *Indians*, which differs not much from their Habit at this Day.

III. Concerning the Habits of the ancient *Persians*, Authors do indeed furnish us with some Names; but forasmuch as there remain no certain Monuments of those ancient Times, all that we can say hereupon is little more than Conjecture. They wore Tunicks, and had other Habits which they call'd *Candys*, as we learn from *Xenophon*, *Dio*, and *Hesychius*. These *Candys* were an exterior Habit, not unlike the *Pallium* or *Chlamys* before-mention'd. The Soldiers fasten'd it with a Buckle, and wore it of a particular purple Colour, which they call'd *αλιπρόρευος*, whereas others wore their *Candys* of the common Purple.

The *Persians*, *Strabo* tells us, took their Habit from the *Medes*, the Form of which is a Proof of the thing; the *Tiara*, *Cidaris*, *Pileus*, Tunicks with Sleeves, and *Anaxyrides* being Habits proper for cold Northern Countries, as *Media* is. In another place he describes the Habit of the *Persians* in this manner: The Garments of their Chiefs are the *Anaxyrides* with a double or triple Lining; a Tunick with Sleeves lin'd, that reaches down to the Knee; an *Hypendites*, which is a kind of under-Tunick, white on the Inside, and on the Outside flower'd. Their Cloak for Summer is of a purple or violet Colour, and that for Winter flower'd; their *Tiarae* are like those of the *Magi*, and their Shoes close and double. Thus have I given the Reader the Habit of the ancient *Persians*, according to *Strabo*. *Lucian* also takes notice of their purple *Candys*, in his Treatise entituled *Quomodo Hist.*





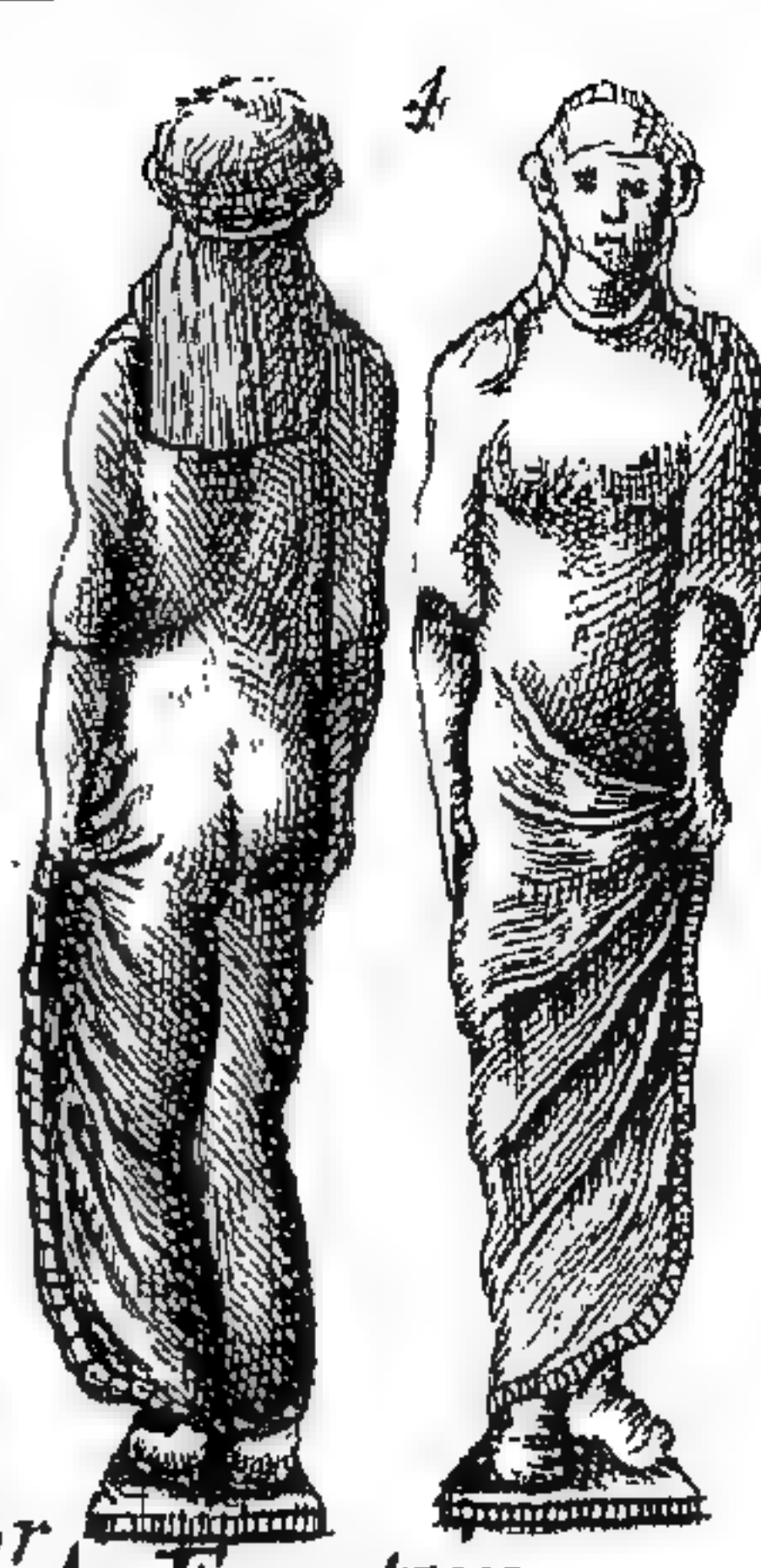
M. Begon



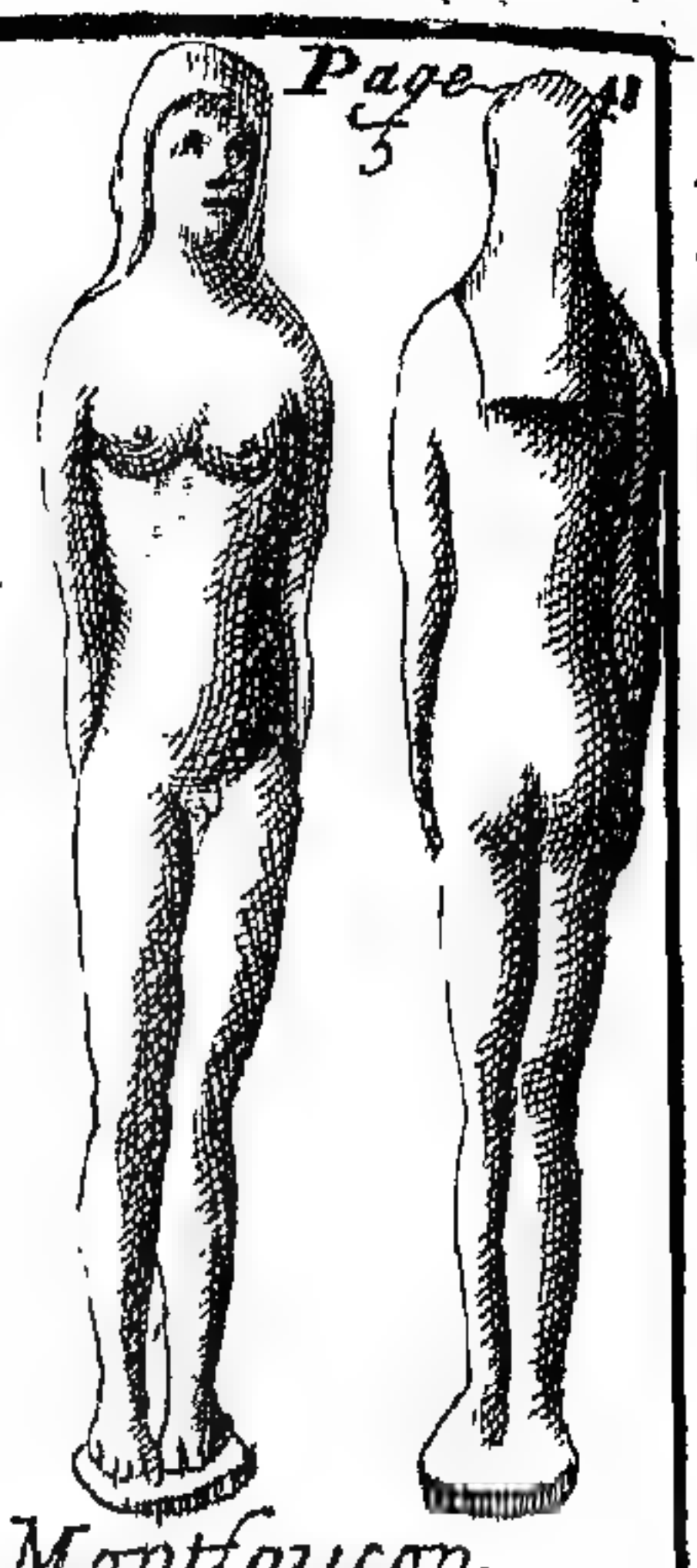
L.A. Fauriel



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S.A. Fountain



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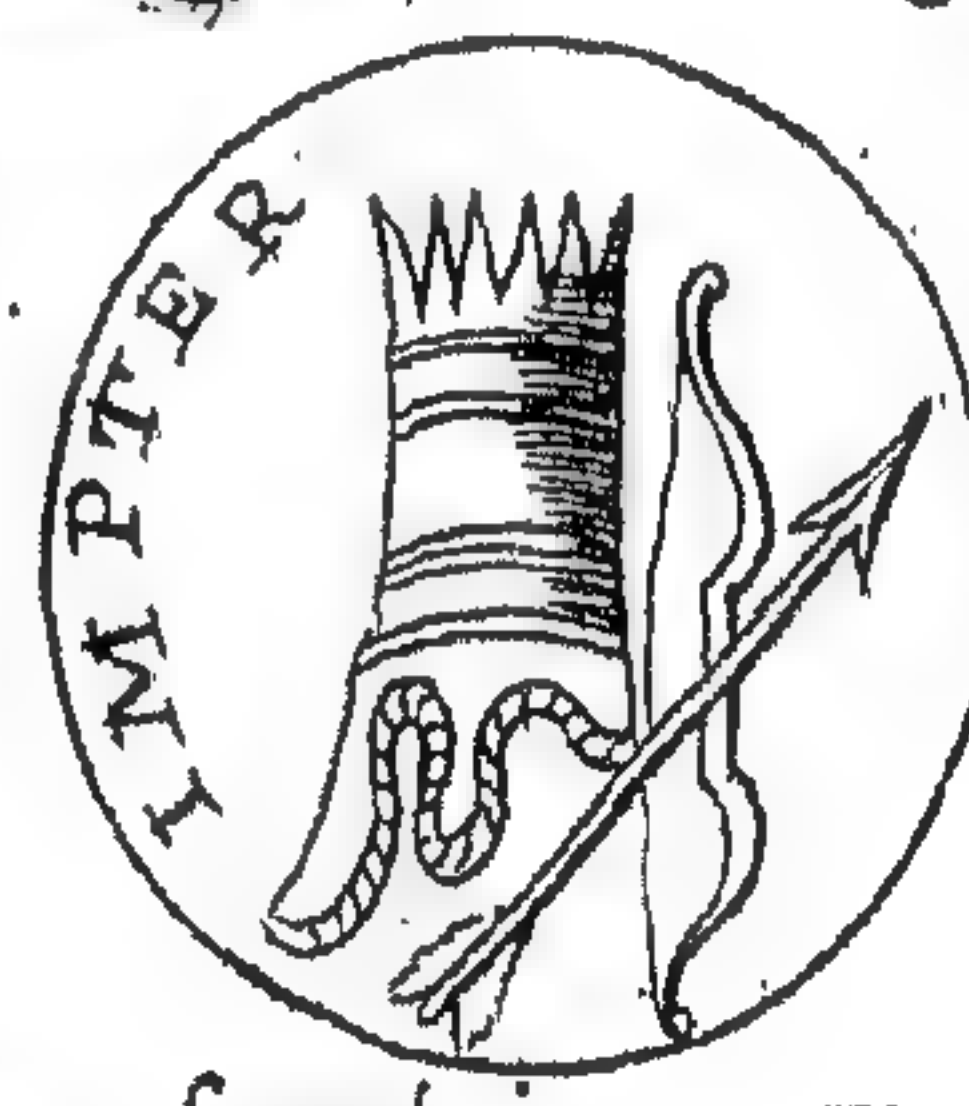
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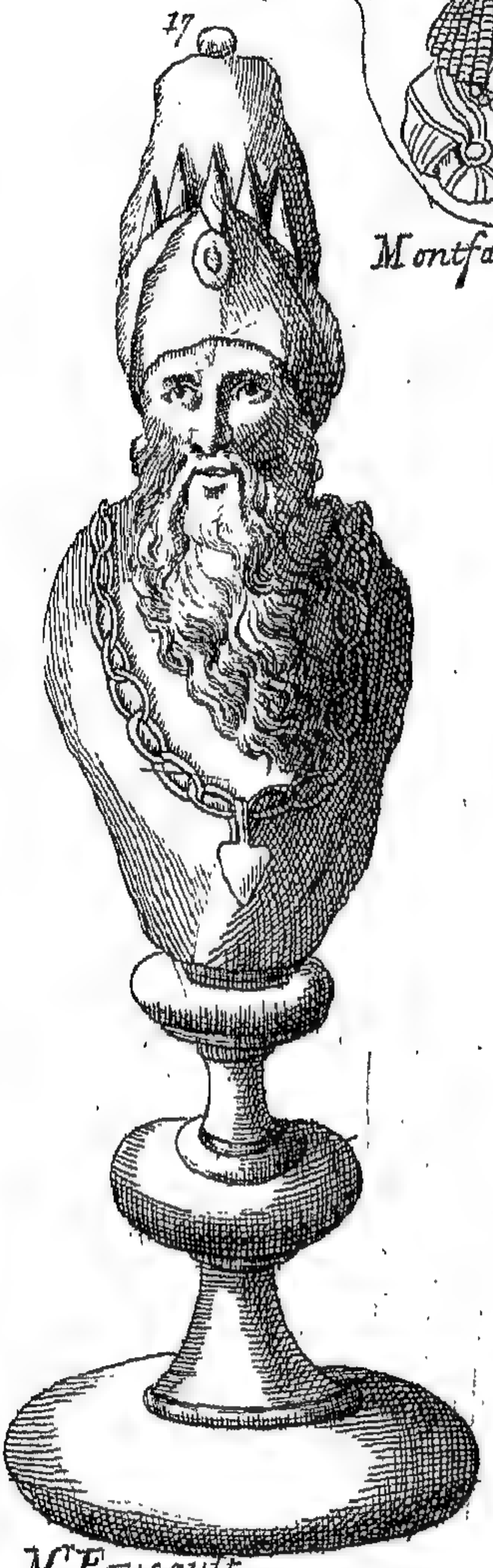
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M. Foucault



L.A. Fauriel



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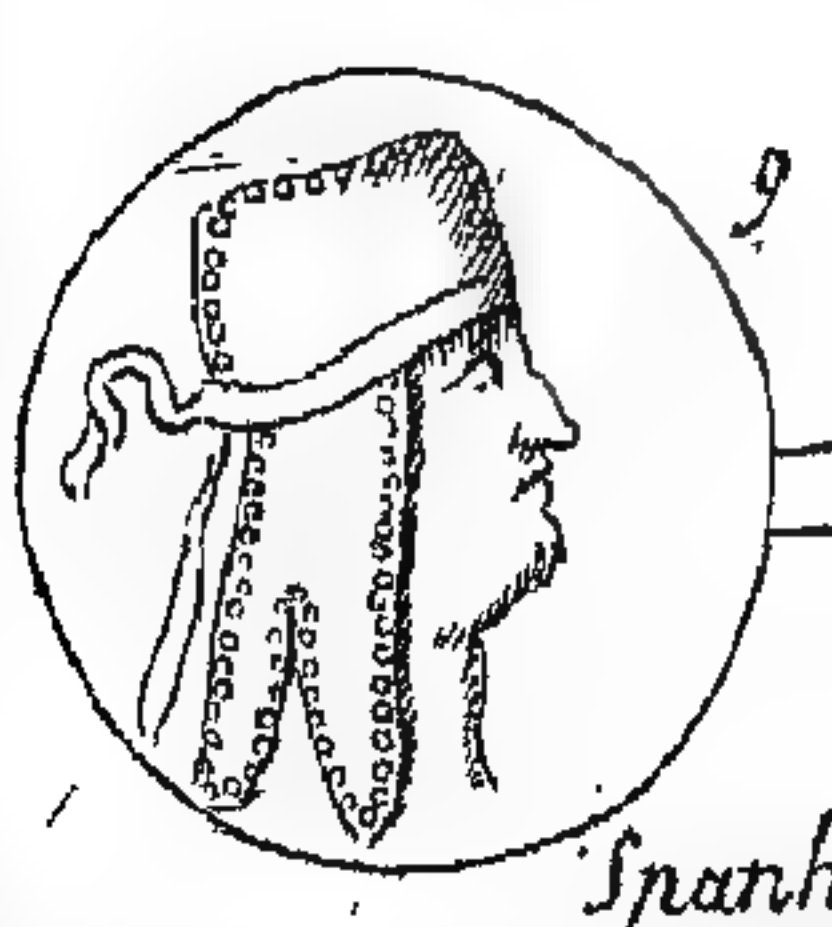
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Beger



*Hist. conscribenda est*; and elsewhere, that this Habit was in use among the *Affyrians*. *Xenophon* says also oftener than once, that it was in use among the *Persians*: But *Lucian* in another place teaches us what the Form of the *Candys* and *Tiara* were, where he tells us that the God *Mithras* wears them. We have seen in the first Volume several Images of *Mithras*, where he wears a short Cloak, a *Candys* and *Tiara*, which is a kind of Bonnet whose Top bends forwards in a Point, and is what they properly call the *Phrygian* Bonnet, which was worn by most Eastern Nations, tho' with some small Difference. The ancient Kings of *Media*, according to *Xenophon*, wore Periwigs; for so we are to understand the *κίμα πρόσθετον*, the additional Hair, of which he speaks. They also painted their Eye-brows. It's probable however these Periwigs were no more than a kind of supplemental Hair added to their own, like those of the Kings of *Parthia*, of whom hereafter.

IV. The *Persians* wore the *Anaxyrides*, which, as *Strabo* explains it, were a kind of Breeches; for by this Name of *Anaxyrides* he calls the *Gaulish* Breeches. We find no ancient *Persians* that I know of in old Monuments; but we see the Form of the Breeches pretty well express'd on the Reverse of a Medal of *Abgarus* of *Edeffa*, a City bordering on *Persia*, in the second Volume of *Tristan*, (p. 519.) which pretty much resemble the Breeches worn in *France* fifty Years since.

## C H A P. XIV.

I. *The Habits of the Parthians like those of the Daci.* II. *A fine Head of a Parthian King.* III. *Some Differences in the Ornaments of the Heads of the Parthian Kings.* IV. *The Tiara's of the Kings of Armenia; the Parthian Kings wore the like.* V. *An Eastern King, not known.*

I. **T**HE Habit of the *Parthians* is much better known to us than that of the *Persians*, and found often repeated upon the Arch of *Septimius Severus*. They wore a Tunick as low as the Knees, with Sleeves that reach'd down to the Hands. They wore a Girdle about the Loins, and above the Tunick a Cloak or *Chlamys* fasten'd to the Shoulder, that hung down almost as low as the Tunick. This *Chlamys* was made fast to the Shoulder with a Buckle, and was probably the *Candys* above-mention'd. Their Bonnet at the top bent forward, and resembled the *Phrygian* Bonnet; their Shoes were close on all sides, and their Stockings very wide, and fasten'd at the lower part of the Leg near the Shoes, something resembling linnen Gambados or Spatterdashies. In short, their Habit differ'd very little from that of the *Daci*, the *Marcomanni*, and other *German* Nations, or from that of the *Gauls*. 'Twas probably this Conformity of Habit that made the famous *Italian* Architect *Serlio* think, that the Arch of *Severus* was made of the Spoils of other Edifices, not imagining it probable that the Habits of such distant Nations should be so much alike. And here it is to be observ'd that the Form of their Stockings was almost the same among all the barbarous Nations. From whence, no doubt, it comes to pass, as has been already observ'd, that whenever a Slave or Captive is represented on Marbles, he is always found with Stockings of this kind.



The Kings of *Parthia*, according to *Plutarch*, imitated the Fashions of the ancient Kings of the *Medes*: For, speaking of *Surena*, he says *he was dress'd after the manner of the Medes, with Pictures in his Face, and a handsome Periwig, very different in this respect from the other Parthians, who wore their Hair as the Scythians did, dishevelled and neglected, insomuch that they look'd with a terrible kind of Aspect.* And tho' in this Passage he does not speak of the King, but of him who was next to the King in the Empire; yet it is not to be doubted but that the Kings of *Parthia* were habited in like manner. The Ornament for the Head of the *Parthian* Kings is not always the same upon old Monuments and Medals; but seems to have been subject to many Changes. The King is sometimes represented with a simple Diadem, without any other Ornament than that of his own Hair.

6 II. The beautiful Head here exhibited <sup>6</sup>, taken from the Cabinet of the Abbot *Fauvel*, the Original of which exceeds Nature in size, we cannot but think the Head of a *Parthian* King. He has nothing on indeed but a Diadem; but that's consistent enough with the Kings of *Parthia*, who did not always wear a Crown, but often appear'd without any other Ensign of Royalty than the Diadem only. His Hair, which is very thick, and curl'd in front, and the Curls, tho' heap'd, yet dispos'd into some Order, is a plain Indication that there are false Locks inserted among the natural ones, both in this, and several other Heads of the Kings of *Parthia*. His Beard also, which is long, and thick, and agreeably dispos'd into Curls at the bottom, must needs be artificial as well the other, at least a considerable part of it must be so. The *Parthian* Kings are always represented with great Beards; but forasmuch as we seldom find their Heads, except upon small Medals, the Narrowness of the Space hardly leaves the Form of the Hair and Beard distinguishable. The two following Medals <sup>7</sup> are a Confirmation that the *Parthian* Kings wore sometimes no other Ensign of Royalty than the Diadem.

8 III. The following Head <sup>8</sup> of a *Parthian* King differs very much from the preceding ones, and wears a close Crown adorn'd with Pearls and Jewels. The next <sup>9</sup> wears a Diadem, above which is a kind of Calot or small Cap, or it may be his own Hair, which being flatted and press'd together with the Diadem, appears something like a Cap.

10 We here present you with the Figure of a *Parthian* King <sup>10</sup>, taken from a beautiful *Cornelian* in our own Cabinet. The Hair seems to be artificial, and adorn'd with long Curls. The *Tiara* differs very much from other *Tiaras* of the Kings of *Parthia*, as well those that have preceded, as those that are exhibited in this Plate. The top of it bends forward after the manner of the *Phrygian* Bonnet. 11 He has Pendants at his Ears as well as the following Figure <sup>11</sup>. The Stone represents a Bust, upon which there appears some part of the Royal *Chlamys* or *Candys* fasten'd upon the Shoulder with a Buckle, and a *Parthian* Inscription round it not legible. 12 The next <sup>12</sup> is also the Head of a *Parthian* King; but very different from all the rest, as every one may see by the Figure: There's a Crown upon it not much unlike the *Tiaræ* of the Kings of *Armenia*. 13 Another Head <sup>13</sup> has on a mural Crown, and on the other side a Head with a *Parthian* Inscription. The 14 three following Heads <sup>14</sup> resemble that of *Abgarus* King of *Edessa*, which shall be given in the next Chapter. Two of these have upon the Reverse an Archer, which was not uncommon upon ancient *Persian* Medals.

15 IV. The two following Medals <sup>15</sup> are Kings of *Armenia*, without Beards, but with Crowns on that resemble a Turret with Battlements, and broad Fillers that hang to the right and left.

16 In the next three Medals <sup>16</sup> there's exhibited another sort of *Tiara* worn by the Kings of *Parthia*, not unlike that of the *Armenian* Kings. It does not terminate



nate in a round Figure like the preceding *Tiara*, but is very long, enrich'd with divers Ornaments, and terminates at the top in small Points like radiated Crowns. By these *Tiara* are exhibited Bows and Arrows, the usual Arms of the *Parthians*.

The Kings of *Parthia* appear sometimes without the *Tiara*, as he, for Instance, in *Constantine's* Arch, represented in Bas-Relief taken from some Edifice of *Trajan's*. Upon the same Arch occurs *Parthamasiris*, begging of *Trajan* to re-establish him on the Throne: But in respect to that Emperor he there appears without the *Tiara*.

V. I dare not venture to rank the next, <sup>17</sup> taken from the Cabinet of M. *Foucault*, in the number of the Kings of *Parthia*. His Royal Bonnet, or, if you please, his *Tiara*, is very lofty, and encompasses'd with Points or Rays, that form a kind of Royal Crown; which Points or Rays are not unlike those of the neighbouring *Tiara*. This King has a long Beard, after the manner of the *Parthians*; and about his Neck a Chain, probably of Gold, which reaches as low as the Breast: At the Chain there is fasten'd a *Bulla* in Form of a Heart, as were the *Roman Bullæ* taken notice of above. The *Tiara* of the Kings of *Parthia* has so often chang'd its Form, that one would be apt to think this one of them, every Day producing some Variety in them. But whether this be a King of *Parthia* or not, this however we may venture to say, that he is at least some Eastern King.

## C H A P. XV.

I. *A Head, supposed to be that of Thomyris Queen of Scythia.* II. *The Habit of the Babylonians.* III. *The Tapyrians.* IV. *A Head of Abgarus the Edesene.* V. *The Habit of the Scythians;* VI. *and Phrygians.*

I. **T**HE Woman's Head, <sup>18</sup> which sustains another Head upon it, was publish'd by *Beger* for the Head of *Thomyris* Queen of the *Massagetae*, who, after the Defeat of her Son by *Cyrus*, resolv'd to revenge his Fall, defeated the Conqueror's Army, order'd his Head to be cut off, and to be thrown into a Vessel full of human Blood, to satiate himself with what he so thirsted after while he liv'd. And this *Beger* thinks is what the Graver intended to express upon this Stone; observing, as he says, in the Face of the Woman a Character of Cruelty or Fierceness, which agrees well enough with a *Scythian* Queen; Behind her Hair there seems to be a Helmet, which also denotes the martial Genius of *Thomyris*. But whether this Conjecture ought to be receiv'd or not, the learned Reader must judge.

II. The *Babylonians*, according to *Herodotus*, wore two Tunicks, one of which was Linnen, and fell down as low as their Feet, and the other Woollen, which they wore uppermost: Upon these they also wore a *Chlanidion*, which was a certain kind of small Cloak. Their Shoes were like those of the *Thebans*; but neither of them much known to us. They tied their Hair with Fillets or Ribbons, and wore every one of them a signet Ring: They likewise carried a Sceptre, on the top of which was an Apple, or Rose, or Lilly, or Eagle, or some other such thing. Nor were they allow'd to carry the Sceptre without some such Ensign.

III. The *Tapyrians* were an Eastern Nation, where, according to *Strabo*, the Men were cloath'd in black, and wore long Hair; whereas the Women, on the contrary, wore white Garments and short Hair.

IV. The



IV. The *Abgari* of *Edeffa* were petty Kings that occur frequently upon Medals, remarkable for their *Tiarae*, which are pretty much of the Form of those of the *Parthian* Kings given above. Upon the Reverse of a Medal of *Abgarus*, we find his Habit entire, and perceive his Breeches distinctly engrav'd. These, as we have before observ'd, were in use among the *Persians*, as well as the *Gauls*, and might very easily pass from *Persia* into *Mesopotamia*, where the City of *Edeffa* was.

V. The *Scythians* and *Thracians* were both conformable enough in their Habit to the *Persians*; and like them wore Breeches and the *Tiara*: There remains however no Monument where the *Scythian* Habit is represented more ancient than the *Theodosian* Column at *Constantinople*, where the Captives that are exhibited, are by the Learned thought to be *Scythians*. Their Habit is the Tunick, some of which have long Sleeves that reach down to the Wrist. Their Breeches fall down as low as their Ankles, and are tied above the Calves, so that they serve at once both for Breeches and Stockings. They wear a *Pallium*, or *Chlamys*, which some cover their Heads with in the same manner as the *Roman* Senators did with the *Toga*. Persons of Distinction appear there with a Tunick that reaches down to the Ankle; in one of which Figures that shall be given hereafter in its place, the Tunick is fring'd at the bottom: They likewise wear a long Cloak fring'd in the same manner. All these *Scythians*, of whatever Quality or Condition, have the Head and Feet bare, except one that covers his Head with his *Chlamys* or *Pallium*. Many of these *Scythians*, taken from the *Theodosian* Column, will be found at the end of this, and in the fourth Volume.

PLATE  
XV.  
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3  
4  
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VI. The *Phrygian* Habit occurs in many Monuments; in all the Images of which we find the Bonnet still the same, that is, always bending forward towards the top of the Crown; but this Uniformity is not observable in the rest of the Habit. The first *Phrygian* Figure here given, wears two Tunicks: one upon another, the longest of which reaches not quite to the Knee. The Dress upon his Legs and Feet, seems to be nothing but a Pair of long Stockings, without the least Appearance of Shoes or Sandals. The other *Phrygian* that's sitting<sup>2</sup> rests his Head upon his Hand, shuts his Eyes, and seems to be either asleep, or meditating upon something. The third, which is only a Bust, affords nothing in particular that's worth Observation. The Medal of King *Midas*<sup>4</sup> represents him also with a *Phrygian* Bonnet; but whether this be really antique or not, Authors are not agreed about; I give it however after *Spon*, having never seen the Original my self. The most beautiful Figure in a *Phrygian* Dress, is that of *Paris*<sup>5</sup> sitting: He has on the *Phrygian* Bonnet as usual, and holds in his right Hand the Apple of Discord: Above the Tunick he has a *Chlamys* on, fasten'd to his right Shoulder with a round Buckle. His Shoes are not unlike those of the *Parthians*.

## C H A P. XVI.

I. The Habit of the *Daci*, II. and other neighbouring Nations. III. The Habits of the *Germans*.

I. **T**RAJAN's Column furnishes us with many Habits of the *Daci* and other Northern Nations, which are hardly distinguishable one from another, except those of the *Daci*, against whom that Emperor wag'd a long and difficult







difficult War, which at length he terminated in a Triumph. The *Daci* appear there in a hundred places in almost the same Habit as the *Parthians*. They wear Tunicks that reach down to the Knee; long Breeches that serve at the same time also for Stockings, which are sometimes fasten'd a little above the Ankle with a Ligature; Shoes not unlike ours at this Day, and a short *Chlamys* or *Pallium*: Their Bonnets bend forward towards the top, like the *Phrygian*, and exactly resemble those of the *Parthians*. Some indeed occur, and that not seldom, bare-headed: But the better to distinguish all the Parts of the Habit, we shall exhibit in the next Volume several Figures in different Attitudes. In the mean time we have here <sup>6</sup> the Figure of a captive King of the *Daci*, undoubtedly antique, whose *Chlamys* is on all sides adorn'd with a long Fringe. *Spon* has given us three of them <sup>7</sup>, all pretty much the same; where it is to be observ'd, that tho' this be certainly the Habit of the *Daci*, yet many *German* and other barbarous Nations wore the same sort of Habit, as will be seen hereafter; so that these captive Kings thus habited in the manner of the *Daci*, may, for ought we know, be Kings of other Nations.

II. But besides the Habits of the *Daci*, we also see those of several neighbouring Nations upon this Column of *Trajan's*, which seem to be auxiliary Troops of the *Romans*. Some have on a Tunick that falls down to the Knee, and a Bonnet like the *Pileus* of the *Romans*; others, that have the same Bonnet, wear a fring'd *Chlamys*, and Breeches of the *Parthian*, *German*, and *Gaulish* Fashion: Others in the same Column are seen with Breeches, but naked from the Girdle upwards: Others again have Petticoats on that fall down to the Ankle; so that they would be taken for Women, did not their Beards shew them to be Men. 'Tis however to be observ'd, that, according to *Fabretti*, these are truly Women that went to War, and that what seems now a Beard is not really so, but only the Marble worn in that Part, so as to give some Resemblance of such a thing. But all these Images will be found in the fourth Volume, where Men of War of all Nations shall be represented.

III. In the Column of *Antoninus*, where the Victories obtain'd by *Marcus Aurelius* over several *German* Nations are describ'd, namely, over the *Quadi* and People of *Austria* and *Moravia*, those People are seen fighting with Slings against the *Roman* Army: They wear Breeches like the *Daci*, but have no other Habit from the Waist upward, save a kind of *Pallium*, which they throw over their naked Body; which perhaps is the *Sagum Germanicum* mention'd by *Tacitus*, fasten'd to the Shoulder with a Buckle. There are others, who, naked from the Girdle upwards, have nothing on but Breeches, which, as has been before observ'd, serv'd at the same time for Stockings, with Shoes that pretty much resemble ours at this Day. Others again, and those not a few, are habited exactly like the *Daci* without the least Difference: But all these Habits shall be represented in the fourth Volume, where we treat of martial Affairs.





## CHAP. XVII.

*I. The Habit of the Gauls. II. The Shape of the Gaulish Sagum. III. Other Images of Gauls, some of which hold a Mallet. IV. A Commissary of the ancient City of Mets. V. An Image of a Gaulish Maid, and some others.*

**I.** THERE's thought to have been a considerable Conformity in Habit between the *Gauls* and *Germans*; tho' indeed we have no Monument left of the Habit of the *Gauls* before their Subjection to the *Romans*. There are however not a few that belong'd to the earliest Ages of the Emperors, which at first sight appear very different from those of the *Romans*, but which, doubtless, were subject to several Changes after *Julius Caesar's* Time. One of the Monuments of greatest Antiquity, where we find the *Gauls* represented, is that dug up in the Choir of the Cathedral Church of *Paris*, *An. 1711*. Six *Gauls* are there exhibited, with Bonnets like those of the *Parthians*, *Daci*, and some *German* Nations before-mentioned. They have on Tunics with long Sleeves that reach down to the Wrist, and above the Tunick the *Sagum Gallicum* with Sleeves, in which it differ'd from the *Roman Sagum* that had none. These Bas-Reliefs are so worn and defac'd by Time, that there are not many things that can be distinctly perceiv'd. We have already however given the Images of them in the Book of the Religion of the *Gauls*, and shall again exhibit so many of them as regards the military Habit, in the succeeding Volume, which treats of martial Affairs.

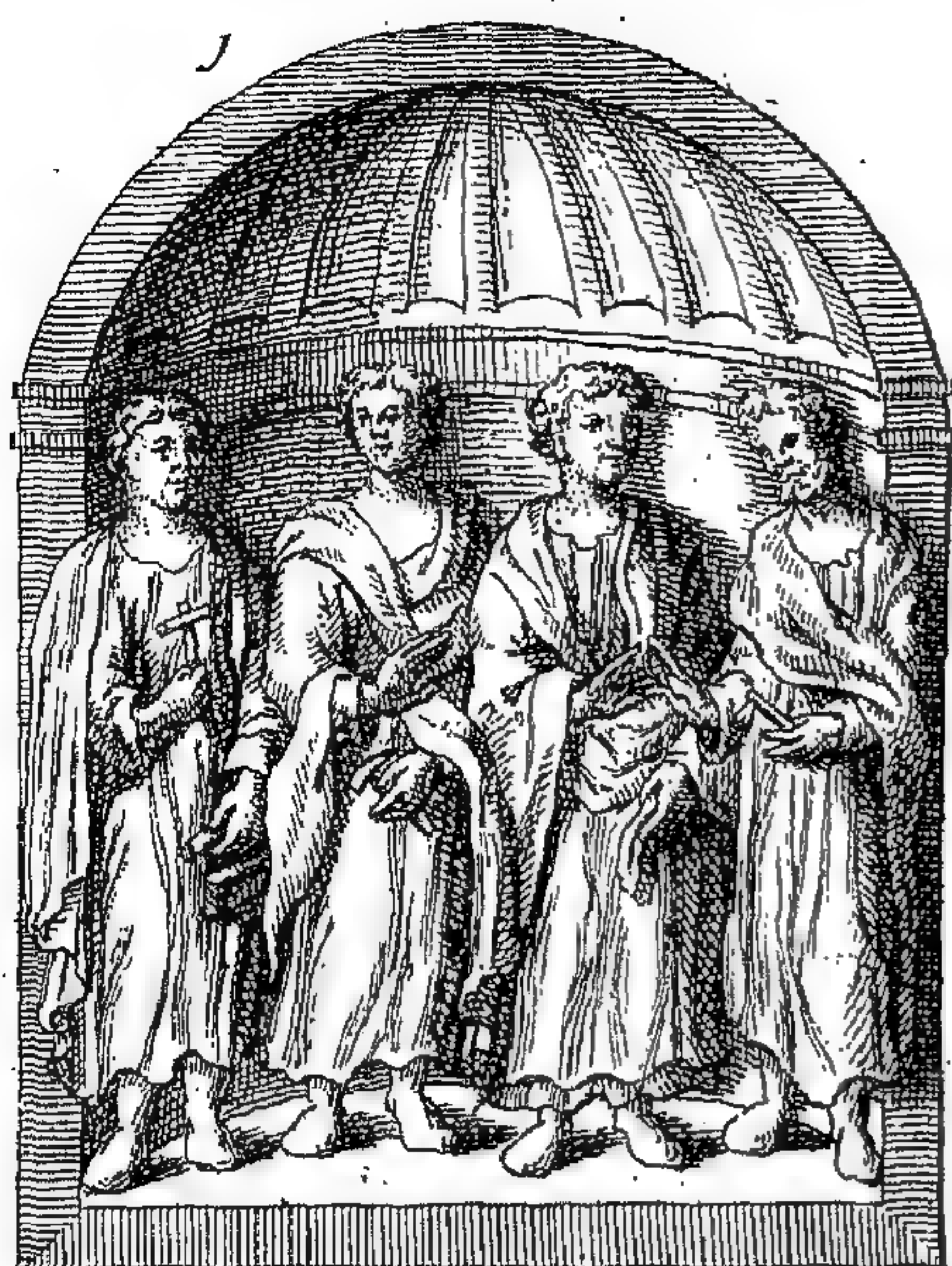
**II.** The *Sagum* of the *Gauls* was adorn'd with narrow purple *Clavi* or *Virgæ*, for which reason it was call'd *virgatum*. The Figures here given of the *Gaulish* Habit in the first Ages of the Empire, have no great Agreement or Conformity with one another: For there are some, where the *Sagum* appears above the Tunick, and where the Sleeves of the Tunick are straiter, and those of the *Sagum* wider:  
 8 Such is the young Man <sup>a</sup> holding a little Dog; but that other, who in one Hand  
 9 <sup>b</sup> holds a Bird, and in the other a Goblet, has his Sleeves very wide: The other  
 10 <sup>c</sup> that holds in one Hand a little Dog, and in the other a kind of little Chest, has  
 11 them very strait. The next <sup>d</sup> holds a Goblet, and has his *Sagum* adorn'd at the bottom with Fringes. In the following Figures however that is not so easy to be distinguish'd. This *Sagum*, which was close on all sides, was open at the Top like a Woman's Petticoat, for the Head to pass through.

**III.** In several of the following Figures the *Sagum* is open, and sometimes where it is close it wants Sleeves; so that I know not whether it may properly be call'd the *Sagum*, seeing it is of so different a Form from the others. In the following

**XVI.** Plate there are seen in a vaulted Edifice four Persons, of what Sex I know not.

**I.** A Marriage is here represented, where the Bridegroom is putting a Ring upon the Bride's Finger, and holds in his Hand some sort of an Instrument not distinguishable. Nor is it easier to distinguish whether the two other Figures are Boys or Girls: For all that is remarkable in them, is, that they hold each of them a Mallet, which is also observable in other *Gaulish* Figures: One of them has likewise a small Chest with a Handle, the like of which is observable in some following Images, and in a great number of others found at *Metz*, and collected by *Meurisse* in his Preface to his *Metensian* History. 'Tis to be observ'd, that these Figures in our Plates are not to be found in all the Copies of that History. These four Persons, together with the four last in the preceding Plate, have the same sort of Shoes, all of them close, and so fashion'd, that they are not to be distinguish'd from the Stockings. All the Images hitherto given were found in *Burgundy*:





Charlet



Maurisse



M<sup>r</sup> Charlet



Maurisse



Maurisse

M<sup>r</sup>SGELLIONI MASCLIFIL



M<sup>r</sup> Charlet



Maurisse

D'ANXVIII M. IIII. M.  
ROMVVS CAMERINIF.



M<sup>r</sup> Charlet



HECT MI.  
NVSILLA  
CO

M<sup>r</sup> Charlet



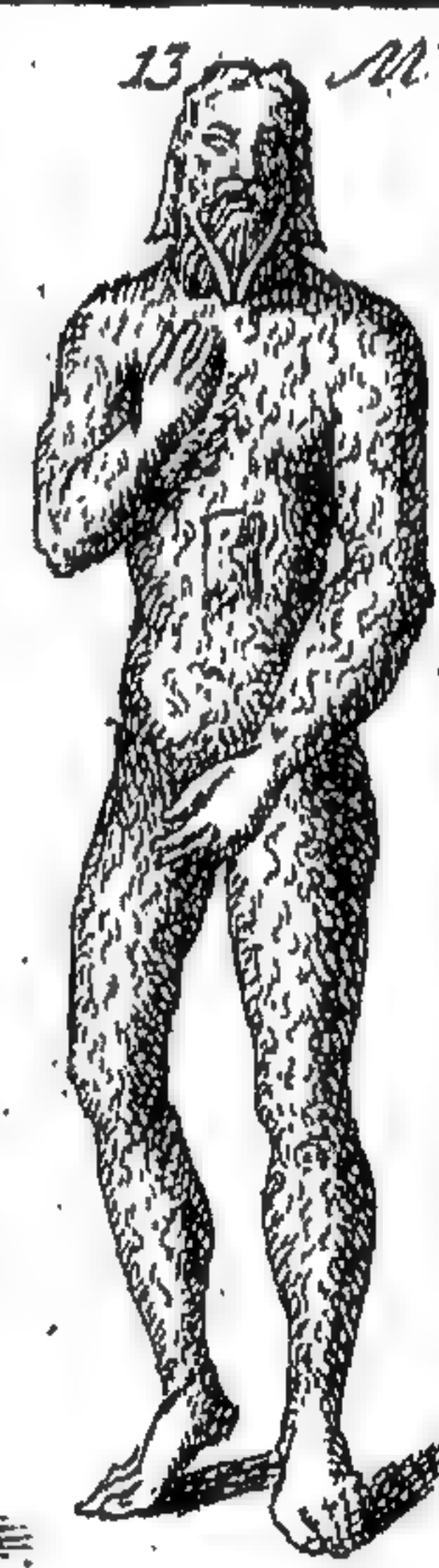
M<sup>r</sup> Charlet



M<sup>r</sup> Foucault



M<sup>r</sup> Foucault



M<sup>r</sup> Charlet



Baluse



Baluse



Baluse



M<sup>r</sup> Bouot





*gundy*: But those that follow were taken partly from *Burgundy*, and partly from the City of *Metz*, or thereabouts.

The following Figure represents also a Marriage; <sup>2</sup> the Man putting a Ring upon the Finger of the Woman: His Habit is a Tunick and *Pallium*. On one side this Image is *Ælius Zosimus Abascantus*, <sup>3</sup> with a Tunick and *Pallium* or *Sagum* <sup>3</sup> close on all sides, the Skirts of which he gathers up with both his Hands, and with his left Hand holds a *Situla* or Bucket. On the other side is *Lucius Astochus* <sup>4</sup> <sup>4</sup> in the very same sort of Habit, and holding a Bucket as the former: Besides him is his Wife *Satrica*, whose Habit differs only from her Husband's, in that her Tunick trails upon the Ground.

Over the next Figure <sup>5</sup> is *Casatus Caratius Fictiliarius*, which last Word signifies a Potter: He has also an earthen Pot in his Hand, to denote the Trade he exercis'd in his Life-time, and is habited like the preceding Figures. The following Bust, found in *Burgundy*, <sup>6</sup> is a Man with a Mallet in his Hand; with which <sup>6</sup> Instrument we have seen two Persons above, which shews that this kind of Representation was not uncommon.

IV. The following Image is extraordinary <sup>7</sup>, a Man being there habited like the preceding Figures, and sacrificing upon a triangular Altar: He carries in his Hand a small kind of Chest, as several of the foregoing Figures do: But to what End or Purpose, is not easy to divine. The Inscription teaches us that his Name was *Afraninus Heliodorus*, and that he was *Magister vici sandaliaris*, Master of the Street call'd *Sandaliaris*, the Place where the Makers of Shoes and Sandals liv'd; which was the same with the Shoe-makers Street in *Metz*, a very considerable City in *Gaul*. There was also in *Rome* a Street call'd *Vicus Sandaliarius*, Shoe-maker Street, from whence *Apollo* assum'd the Surname *Sandaliarius*. The *Magister Vici* was a kind of Beedle of a Ward. The following Figure <sup>8</sup> holds a Goblet; the next <sup>9</sup> represents a young Man standing besides a Virgin, with his Hand upon her <sup>9</sup> Shoulder, the Virgin holding a Goblet. Thus have we seen four Goblets in the Hands of those Images found in *Burgundy*; which seems to denote that that Country excell'd then in Wines, as well as at this Day.

V. The next Figure that presents is a Maid <sup>10</sup> carrying a Bucket to draw Water with; the Original of which is in a Bass-Relief at *Langres*: Her Head-dress pretty much resembles that of many of our Peasants at this Day: Her Tunick, which reaches only to the Mid-leg, looks as if it was fring'd at the bottom: She has also an Apron on, which is a very extraordinary thing in Monuments of Antiquity. In short, her Figure is not unlike our Country Lasses. The following, taken from the Cabinet of M. *Foucault*, is altogether as extraordinary: She is represented sitting <sup>11</sup>, and habited in a *Tunica talaris*, with a broad Collar on that seems to be set to the Tunick: Her Sleeves, which reach down to her Wrist, are of a singular Form; and her Girdle is fasten'd with a round Buckle, so large, that it almost takes up her whole Breast. What inclines me to think her a *Gaulish* Woman, is, that she carries a small Chest or Box, as is usual with the *Gaulish* Men and Women. A great many more are found exactly like these in the Monuments of *Metz* publish'd by *Meurisse*. The following Figure of a Woman upon a round Base <sup>12</sup> is very extraordinary: She has upon her Head, which is shav'd, an Ornament no where else to be found; her Girdle is so fasten'd, that the two Ends are left flowing, one of which reaches down to the Mid-leg; the Sleeves of her Robe are exceeding wide; so that she may possibly be some Deity, tho' I dare not affirm so much.



## C H A P. XVIII.

I. *A strange Figure of a Barbarian found in France.* II. *Three Heads and other Figures.* III. *The Pantomime of Nîmes.* IV. *The Gaulish Coin divided into three Classes.* V. *A consular Habit among the Gauls.* VI. *The Cucullus.*

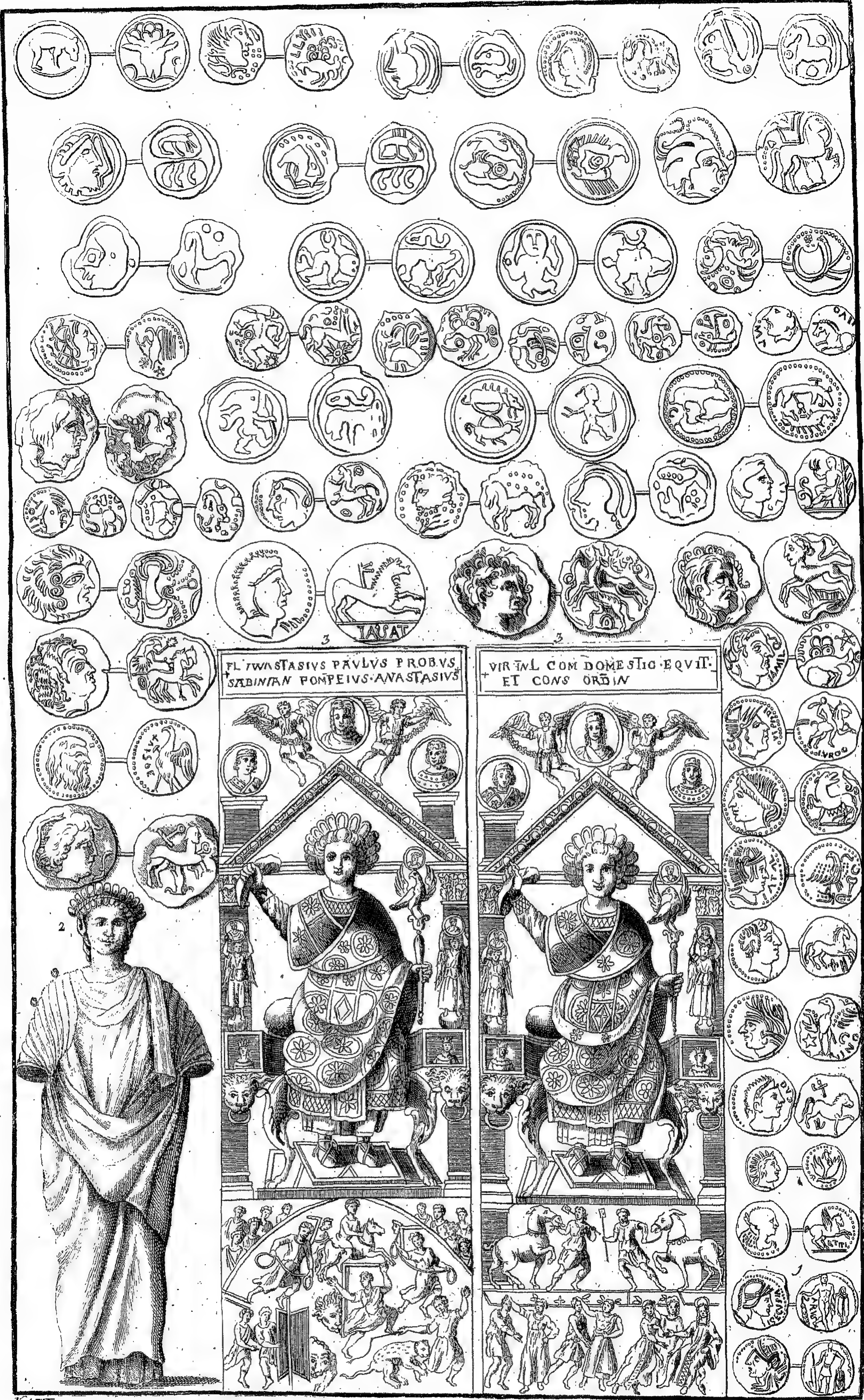
I. **W**E here give a place to a strange Figure, taken from the Cabinet of Abbot *Fontenu*, having no other more proper for it. 'Tis a Barbarian  
 13 " cloath'd with Beasts Skins, the Hair of which is very long, and dispos'd with some Symmetry. These Skins are also so curiously sow'd together, that there's not the least Appearance of either the Stiches or the Seams; and are so exactly fitted to the Body of the Man, that his whole Shape and Movement are not in the least conceal'd: The whole Body is cover'd therewith, even down to the Hands and Feet. His Beard is artificially dispos'd, and in such a manner as is better understood by the Eye than by Description. His Hair is cut round at the bottom, and by many thought to be artificial, and nothing but the Skin of a Beast with the Hair on fitted to his Head like a Cap; which is by no means improbable, seeing the Hair is dispos'd in the very same manner as that upon his Habit is. What Nation this Man is of, is not known; but forasmuch as in Times of remotest Antiquity, Men us'd the Skins of Beasts for Cloathing, he may possibly be a *Gaul* of those early Days not taken notice of by Historians. There seems to have been formerly in the Breast of this Barbarian a Hole of an oblong Figure that pass'd quite through his Body, which has since been clos'd up both before and behind by the Insertion of a Piece, which is all cover'd with Hair, exactly like the rest of the Habit.

II. The three following Heads found near *Tulle* in *Limosin*, are the Heads of  
 14, 15 two Men " crown'd with Laurel, and a Woman "5. The Woman, whose Shoulders appear, seems to have a Collar on, not unlike those of later Times. The  
 16 Man that follows, taken "6 from the Cabinet of M. *Boisot*, President of *Besançon*, has very much the Air of the ancient *Gauls*: His Habit is indeed different from those we have seen above; but that's no wonder in a Country so large as *Gaul*, which must needs have different Habits at different Times, and in different Places of it. His right Hand is erect, and in his left he holds I know not what sort of Vase. Some have taken him for a *Druid*, which may very well be; for altho' the Habit of the *Druids* given above in the Religion of the *Gauls*, is very different from this, it is to be consider'd that those *Druids* are there in their sacred Habits us'd in the most solemn Act of their Religion.

17 III. To these Figures we here add that of a *Pantomimus* "7, or Stage-Player, found at *Nîmes*, and publish'd by *Poldo d'Albenas* in his Antiquities of that Place; concerning whose Habit we leave the learned Reader to make his Reflections: His Shoes are also very remarkable.

IV. There is found in *France* a great number of *Gaulish* Medals or Money, which have hitherto been unregarded; and not only so, but by most rejected, and refus'd a place in their Cabinets, because of the Barbarity and Inelegancy of their Form. Some of them indeed are to be met with in the Cabinet of F. *Petau*, which is a pretty scarce Book, and a small number of them also in *Bouteroue*. But as I have collected a good many of these, I thought it not foreign to my Design to give them a place here. They were all found in *France*, most of them at *Breteuil* between *Beauvais* and *Amiens*; and four of them sent me by M. *le Mellier*, General of the Finances at *Nantes*. I have divided the whole of them into  
 three





FL. IVASTASIVS PAVLVS PROBV.  
SABINIAN POMPEIVS ANASTASIVS

VIR INL COM DOMESTIC EQVIT.  
ET CONS ORDIN



three Classes; the first of which comprehends the most ancient Medals of the *Gauls*, and which are of so barbarous a Taste, that I know not whether any thing like them was ever seen; the Metal also is very base, and seems to be a Mixture of Brass, Lead and Tin: The second Class is compos'd of such as are something less rude and barbarous, and therefore more supportable than the former; the Metal is also better than that of the first Class, and among these there are some of Silver: The third Class consists of such as approach nearer the old *Roman* Money, and are plac'd in the last Ranges. 'Tis probable these last were made a little before the Time that *Cæsar* made War in *Gaul*, and that the other are more ancient, and more or less rude in proportion to their Antiquity. This Gradation PLATE is observable in the following Plate, which begins with the rudest and most barbarous, and proceeds to others that are less so, until at last it comes to those that are of a *Roman* Taste, most of which are of Silver. The last but one exhibits a Head with a Helmet on, inscrib'd SECVSIA, by which is meant the *Segusians*, a People near *Lions*. Upon the Reverse is exhibited a *Hercules* with another small Figure, which seems to be a Boy wrapp'd up in a Cloak, that reaches down to the Mid-leg, and covers him on all sides, not unlike the *Telephorus* we have seen in the first Volume after *Æsculapius*. *Camden* and *Bouteroue* are of Opinion that the Inscription ARVS is there for ARAR, which signifies the River *Saone*, upon which the *Segusians* were situated. XVII.

V. The following Figure<sup>2</sup>, found at *Autun*, is worth Observation: 'Tis the consular Habit of the lower Ages of the Empire, such as the Prefects and Consuls us'd to wear in *Gaul*; as is prov'd by its Resemblance with the *Bituricensian* Dypticks. Nothing is more extraordinary than the Ornament of the Head, which is found in like manner in the Dypticks of *Bourges*, as also in those of *Liege*. The Habit has a great Resemblance, and only differs in this, that the *Orarium*, which falls from the Shoulder downward, is much shorter in this Figure than in that of the Dypticks. To seek here the old *Roman* Habit, would be to no purpose, it having undergone so thorough a Change in these lower Ages. We here present you<sup>3</sup> with the Dypticks of *Bourges*, which those of *Liege* exactly resemble, and bear the same Inscription: FL. ANASTASIVS PAVLVS PROBV SABINIAN. POMPEIVS ANASTASIVS VIR INL. COM. DOMESTIC. EQVIT. ET CONS. ORDIN. the meaning of which is this: Flavius Anastasius Paulus Probus Sabinianus Pompeius Anastasius, an illustrious Man, General of the Cavalry, which they call'd Domestic, and Ordinary Consul. 'Twas the Custom of those Days to give a great many Names to Persons of the first Quality; and in the Eastern Nations, where illustrious Men were treated with great Esteem, they never allow'd that Epithet, but to those that had fill'd the chief Posts of the Empire. The *Comes Domesticorum Equitatum*, was he that commanded the Horse that were the Emperor's Body Guard. The *Consul Ordinarius* was a Dignity, and manner of speaking common in the later Ages of the Consulate. But of these Posts others have treated at large, so that I only barely mention them here, upon occasion of the Statue at *Autun*, which has the very same Ornament of the Head that this Consul *Anastasius* has in these Dypticks. 'Tis therefore probably a Consul or Consular Man which this Statue represents; and forasmuch as his Habit comes nearer the ancient *Roman* Habit than that of *Anastasius's*, I am more inclin'd to think this was a Consul before *Anastasius's* Time.

VI. To return to the Habit of the *Gauls*: The *Cucullus*, which was in use among the *Romans*, was doubtless borrow'd from them, and the very Name thought to be originally *Gaulish*. This was a kind of Cloak with a Cowl annex'd to it, for the Use of such as had a mind to be conceal'd as they walk'd the Streets.



'Tis agreed that the *Bardocucullus* and *Cucullus* were the same thing; and that *Juvenal*, where he speaks of the *Cucullus Santonicus*,

*Tempora Santonico velat adoperta Cucullo.*

means the same thing with *Martial's* *Cucullus* and *Bardocucullus*, who thus expresses himself in the 128th *Epig. lib. 4.*

*Gallia Santonico vestit te Bardocucullo;*

and in the 54th *Epig. lib. 1.* thus;

*Sic interpositus vitio contaminat uncto  
Urbica Lingonicus Tyrianthina bardocucullus.*

And again in his 2d *Epig. lib. 3.* where he describes the Form of it to be the same with the Cornet of Paper made up to put Spices in:

*Vel thuris piperisque sis cucullus.*

There are some that believe, and that not improbably, that this Capuch or Cowl was sow'd as a Cape to a *Penula* or *Lacerna*.

## C H A P. XIX.

*I. The Habits of the Spaniards and Lusitani. II. The Habits of the Mauri and Numidæ. III. The Habit of the Carthaginians.*

**I.** **T**HE *Spaniards* and *Lusitanians* we know wore the *Sagum* fasten'd with a Buckle, as *Appian* informs us; but what the Shape of this Garment was we know not, having never seen, to this Day, any Monument that could afford us any Light herein. *Strabo* mentions the *Lusitanian Sagums*, and describes their military Habit, of which Notice shall be taken in the fourth Volume, where we intend to treat of martial Affairs.

**II.** The *Mauri*, a People of *Africa*, according to *Strabo*, wore their Hair curl'd: 'They curl and turn up their Hair, says he, and comb their Beard; they wear Gold, clean their Teeth, keep their Nails cut, and when many of them walk together, take care not to touch one another, for fear of discomposing their Locks.' We have already seen this sort of curl'd Hair in a Medal of *Juba's* King of *Mauritania*; the same is also in young King *Juba*; but a little press'd with the Diadem he has on. The Habit of the *Mauri* appears entire in *Trajan's* Column, (*Tab. 43. Num. 199.*) *Lusius Quietus Maurus* having, according to *Dion*, brought him some *Maurish* Cavalry to serve in the War against the *Daci*. They are easily known upon the Column, not only by their curl'd Hair, but also by their Habit fit only for hot Countries, such as *Mauritania* was, and yet more by their Horses, which have neither Bridle nor Saddle, as was the Custom of the *Mauri* and *Africans*. All their Habit is a simple *Chlamys*, which does but half cover them, so that on Horse-back they appear with their Feet, Legs, and Thighs all naked. The Image of them shall be given in the fourth Volume of this Work.

The *Numidians* were yet more lightly habited, and almost naked on Horse-back: We have the Figure of one of them upon a Gem publish'd by *Maffei*, which shall be represented in the succeeding Volume, in the Chapter of the Cavalry.

III. We



III. We know but little of the *Carthaginian* Habit. *Plautus* indeed informs us that they wore Tunicks, with Sleeves of such a Length that they cover'd their very Fingers.

*Atque ut opinor, digitos in manibus non habet.*

These Sleeves were also very wide, and therefore it is, as it's thought, that *Milphio* in *Plautus* calls a *Carthaginian*, *Avis*, a Bird, because of the Largeness of the Sleeves that look'd like Wings: They wore no Girdles, so that their Tunick, even at the Waist, floated at the Pleasure of the Wind. *Tertullian* says also that they had no Girdle, and that they wore a four-square Cloak fasten'd at the Shoulder with a Buckle: But what he, and many other Authors mean, when they speak of a four-square Cloak, is not easy to explain; that is, whether this Figure is to be understood of the Cloak when the Man has it on, or of the Cloak it self when extended upon the Ground; both which Senses are attended with Difficulties.

As to Colours, the red and purple were chiefly in use among the *Carthaginians*, as may be learnt from innumerable Passages in Writers: For even those that cloath'd themselves with the Skins of Goats, both *Carthaginians*, and others that inhabited the Coasts of *Africa*, dyed them red. At their Ears they either wore Rings, or Pendants of Gold: *Plautus* tells us they walk'd with Rings at their Ears: *incedunt cum annulatis Auribus*: Whence *Lucilius* thus exclaims: O wicked Man, who has his Ears environ'd with Gold! *Nequam est, aurum aures ejus vehementibus ambit*. They had also the *Sagum*, according to *Valerius Maximus*, but what the Shape of it was, we know not.

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## B O O K III.

Containing the Houses, Apartments, Moveables, Table, Kitchen, and Country Houses.

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### C H A P. I.

I. The Houses of the Ancients. II. The Distinction between Isles and Houses.  
III. The fine Palaces of Rome. IV. The golden House of Nero.

I. **A**LL the several Parts almost of Antiquity are obscure and difficult: For in the Description of the Habits we have been not a little embarrass'd: Nor shall we be less so in describing the Form of their Houses, especially the Inside of them, which we know much less of than the Outside. The Houses of the *Greeks* appear to have been pretty much like those of the *Romans*; or to speak more properly, the *Romans* learnt the Art of Building their Houses from the *Greeks*, as well as many other things for the Usages of Life. This Conformity however was not general, nor was the Form of their Houses even among the *Romans* almost, the same.

As to the Form of the Houses of the ancient *Greeks*, and their Apartments, we know nothing more than the bare Names; the House with them being call'd οἶκος; the Bed-Chamber, κοιτῶν, and the Dining-Room, ἐσιατόριον or τεμλίνιον, &c.

II. There



II. There were at *Rome* two sorts of Houses, namely those of the common People, Merchants and Mechanics, which, in the ancient Descriptions of *Rome*, are commonly compris'd under the Word *Insulæ*, as signifying several Houses built as it were like an Island, because not joining to the other Houses. This however did not hinder but that they also were call'd *Insulæ*, which comprehended in their Circuit Noblemens Houses, which nevertheless were contiguous to others, as appears in the Plan of *Rome* made in the Time of *Severus*, the Fragments of which yet remain. The Houses of the Men of Quality in these same Descriptions are call'd *Domus*, and were for the most part magnificent Buildings, equal in Grandeur and Ornament to the Palaces of Kings and Princes.

Marbles afford us but very few Figures of *Roman* Houses; but what there are, may be found in some of the Plates of this Work: These however we have reason to think were only their common Buildings, which differ very little from our modern ones. We must not here omit what *S. Jerom* has observ'd, namely, that in the *Roman* Houses there were lower Stories which they call'd *Mediana*, the *French*, *Entresols*, and the *Italians* at this Day, *Mezzanine*, which Name hath probably the same Signification with the *Latin* one, and preserv'd down in a Succession, to denote the lower Stories underneath the grand Apartments.

III. Nothing ever exceeded the Magnificence of the chief Houses in *Rome*, to which, by way of Excellence, they gave the Appellation of *Domus*. In these the finest Marbles abounded, and Gold, Silver and Ivory shone through every part. The first that introduc'd Marble into his House was *Lucius Crassus*, who was Censor with *Domitius Ænobarbus*, *A.U.C.* 662. He caus'd twelve Marble Pillars to be plac'd in the Frontispiece of his House, brought from Mount *Hymettus* near *Athens*: But this was no more than a Trifle in comparison with what was afterwards done in the Days of *Sylla*: For his Son-in-Law *Scaurus*, who built the most stately Amphitheater that was ever seen, built also a House so very magnificent, that *Pliny* compares it with those that the Emperors *Caius Caligula* and *Nero* afterwards built. *Mamurra* and *Lucullus* also distinguish'd themselves by the great Quantity of Marble and other Ornaments us'd in their Houses, the first of whom had it brought from *Numidia*, and the last from *Egypt*. These Palaces however, which were the Admiration of *Rome* at that time, were far out-done by those that were afterwards built in the Reign of *Augustus*, in whose Time the whole City of *Rome* appear'd with a new Face, by the great number of *Basilicæ*, Temples, Houses and Amphitheaters, either new built or repair'd, where such a quantity of Marble of different sorts was made use of, that it gave Occasion for this Saying, that *Augustus* found the City built of Brick, but left it of Marble.

IV. The succeeding Emperors also surpass'd those that had gone before them: For *Caligula* built the most magnificent Palace that had ever been seen; which nevertheless was far exceeded in Grandeur and Magnificence by one built afterwards by *Nero*, and by him at first call'd *Domus transitoria*, but afterwards *Domus Aurea*, or the House of Gold. 'In the *Vestibulum* or Porch of it, says *Suetonius*, there was a *Colossus*, representing himself, of a hundred and twenty Foot high; 'which *Vestibulum* was so prodigious big, that it consisted of three Porticoes, each 'a Mile long. Within the Inclosure of this Palace there was also a Pond or 'Bason of Water that look'd like a Sea. In this very place *Vespasian* afterwards built a most stately Amphitheater, which in Process of Time was call'd *Coliseus*.

'This Bason, continues *Suetonius*, was encompass'd with Houses, which gave 'it the Appearance of a City. Within the great Inclosure of the Palace there 'were also contain'd Fields, Vineyards, and Forests, in which were Cattle of all 'kinds both wild and tame; while all the other Parts of the Building shone with 'Gold, Pearls and precious Stones. The Dining-Rooms were ciel'd with Plates of 'Ivory,



‘ Ivory, that mov’d and turn’d round in such a manner, that at Intervals they  
 ‘ could make it rain Flowers and Perfumes. The grand Hall was round, and per-  
 ‘ petually turning Night and Day, in Imitation of the World’s Motion.  
 ‘ The Baths were mix’d with the Waters of the Sea, and of the River *Albula*; af-  
 ‘ ter all which, when the whole Structure was finish’d, and *Nero* had dedicated it,  
 ‘ he express’d his Satisfaction in the Form and Structure in these Words, That he  
 ‘ had at last got a Habitation fit for a Man.

One remarkable Particularity of this Palace, is, that there was a Temple de-  
 dicated to *Fortune* call’d *Seia*, in the very place where *Servius Tullius* had built one:  
 This, *Nero* rebuilt from the Foundations with a certain Stone brought from *Cap-  
 padocia*, which was as hard as Marble, and yet so transparent, that those that  
 were within could see clearly in the Day-time without Windows, or opening the  
 Door. The Name of this Stone was *Phengites*.

Under the succeeding Emperors there were also stately Palaces built; among  
 which was a very magnificent one built by the *Gordiani* in the City; but their  
 Country House in the *Via Prænestina* was such a one as might vie with the most  
 magnificent of all: For it comprehended a *Tetrastyle*, or large Square, enclos’d  
 with Columns to the number of two hundred, all of an equal heighth, fifty of  
 which were *Carystean*, fifty *Claudian*, fifty from *Synnada*, and fifty from *Numi-  
 dia*. There were also within the House three *Basilicæ* of a hundred Foot long,  
 and hot Baths so very large, as not to be equall’d any where but at *Rome*.

## C H A P. II.

*I. The Parts of the Houses; and first of the Vestibule. II. The Difference between  
 the Vestibule and the Atrium. III. What the Atrium was. IV. The Halls  
 for eating, and their Names.*

**O**UR Knowledge of the Form and Structure of these spacious Palaces, of  
 the Disposition of the Courts, Halls and Apartments, is very imperfect,  
 Authors having left us such faint Descriptions, that we can form no distinct Idea  
 of them: We shall therefore only relate what we have been able to collect from  
 the several Parts of them, beginning with the *Vestibule*, which was the first thing  
 that occur’d in the Entrance to a House. That this was before the grand Door,  
 is, I think, agreed upon by all Writers; and by *Cæcilius Gallus* in *Aulus Gellius*  
 explain’d at large: ‘ The *Vestibulum*, says he, is neither in the House, nor yet  
 ‘ any part of it; but is a void Place before the Gate, and a sort of Avenue to the  
 ‘ House: For those that anciently built large Houses, left a void Place before the  
 ‘ Gate, between the Street and the House, where Visitors waited before they could  
 ‘ be admitted. I shall not here stay to examine whether the *Vestibule* made part  
 of the House or not, both sides of the Question having their Abettors, and the  
 thing after all perhaps no more than a Question about a Name.

II. *Martial* seems to have confounded the *Vestibulum* with the *Atrium*, when he  
 says that the Place where the great *Colossus* was in his Time, together with the  
*Pegmata* or Machines of the Theatre and Amphitheatre, was formerly the *Atri-  
 um* of *Nero*’s Golden House. His Words are these:

*Hic ubi sidereus propius videt astra Colossus,  
 Et crescunt media pegmata celsa via,  
 Invidiosa feri radiabant atria regis.*



Where, by *Atria Regis*, he seems evidently to denote what *Suetonius* calls *Vestibulum*, and who thus expresses himself: *In his Vestibulum was a Colossus of a hundred and twenty Foot high, representing Nero; which Vestibulum was so spacious, that it had three Portico's, each a Mile long.* Now these three Portico's, with the whole Front of the Palace, were doubtless what made this enormous *Vestibulum* of four Miles in Compass, in the Center of which stood this great *Colossus*, which remain'd in the same place in *Martial's* Time; who by saying that the *Atria* of *Nero* were the place where the *Colossus* stood, seems to confound the *Atrium* with *Suetonius's Vestibulum*: But this probably was no more than a Poetical Licence in *Martial*; there being no room to doubt but that the *Vestibulum* was before the House, whereas the *Atrium* was within it. There were others however besides *Martial*, that look'd upon the *Atrium* to be the same with the *Vestibulum*; but these *Aulus Gellius* refutes.

III. 'Tis not a little difficult to know precisely what the *Atrium* was, and wherein it differ'd from the *Impluvium* or Court where the Rain-Water discharg'd it self. We have already seen that some of the Ancients confounded the *Atrium* with the *Vestibulum*; and others there are again that confound the *Atrium* with the *Impluvium*, and take them both for the same thing: We have however sufficient Proof that the *Atrium* was part of the House, in which it differ'd from the *Vestibulum* that was not so; and that it was cover'd also, in which respect it was distinguish'd from the *Impluvium*; both which are evident from a Passage in *Virgil*, who, describing the *Atria* where they banqueted, says that they there emptied their Bottles, and that the Lights that hung at the gilt Cieling illuminated the whole Company. His Words are these:

*Crateras magnos statuunt & vina coronant,  
Fit strepitus tectis, vocemque per ampla volutant  
Atria: dependent lychni laquearibus aureis.*

Upon which Passage *Servius* says that *Virgil* speaks there of a Custom of the *Romans*; and that *Cato* relates that the Ancients us'd to eat of two Services in the *Atrium*. In this Sense also it is that *Juvenal* said, *Quis fercula septem, secreto coenavit avus? Which of your Grandfathers ever dined privately of seven Services?* *Servius* however in the same place confesses that the Word *Atrium* was differently understood. *Ausonius* plainly says that it was cover'd; *Tendens marmoreum laqueata per atria campum.* And *Pliny*, that it was in the *Atrium* they kept the Waxen Images of their Families. 'Twas in *Cataline's Atrium*, says *Suetonius* in his Book *de Grammaticis*, that *Verrius Flaccus* taught Grammar to the Children. There are yet more Authorities to prove that the *Atrium* was cover'd and made part of the House, and by consequence was not the same with the *Impluvium*, where, as the very Name imports, the Rain us'd to fall, and the Gutters to discharge themselves.

IV. The *Atrium*, as has been said, serv'd sometimes for a Dining-Room, notwithstanding there were other Places appointed for that purpose, which they call'd *Coenatio*, *Coenaculum* and *Triclinium*; the first of which was a large Hall, sometimes upon the Ground-floor, and often in the uppermost Story. Such was the great Hall to eat in mention'd by the younger *Pliny* in a Description of his Country-House, which shall be given entire below. *Here, says he, a Tower is rais'd at the Foot of which are two little Halls, (Diætæ duæ) and within the Tower it self two more, and above these two a large Hall (Coenatio) to eat in, from whence there is a large Prospect of the Sea, the Coasts, and the neighbouring Country Houses.* He here plainly distinguishes the great Hall to eat in, which he calls *Coenatio*, from the two *Diætæ* which were under the Tower, and from the two others within the Tower under the



the great Hall. This great Hall for eating in was design'd for extraordinary Entertainments, and took up the whole Compass of the Tower, affording a Prospect of the Sea and Country, as well as the Hall of a Country-House, the Image of which shall be given hereafter. The four *Dietæ*, two of which were within, and two without the Tower, were, according to *Sidonius*, little Halls for eating in, which agrees very well with *Pliny*, who has these Words: *Ex hoc triclinio fit in Dietam, sive in Coenatiunculam transitus*: From the *Triclinium* they pass'd into the Hall to eat in.

I know not well whether what they call'd *Coenaculum* was not sometimes the same thing with the *Coenatio*. This however is certain, that they that make mention of the *Coenaculum*, place it in the uppermost Story of the House: Nor was it much in use, except among the poorer sort of People. There were *Coenacula* in the *Circôs*, situated above the Shops. *Bulenger* also thinks there were the same in the Theaters and Amphitheaters.

### C H A P. III.

*I. The Triclinium taken sometimes for the Beds at the Table, sometimes for the Sallè or Room they eat in. A difficulty in this Matter. II. A History of Lucullus. III. The Apartments of the Women in Greece, were distinct from those of the Men; the Women were never present at Feasts. IV. A Story on this Subject. V. The contrary Custom of the Lacedemonians. VI. Other Observations concerning the Houses.*

**I.** *THE Triclinium* is of Greek Original, from the Word *τρεκλίνιον*, which signifies a Hall or Place where there were three Couches placed. The Use of it pass'd to the *Romans*, among whom it signified the same thing as *Coenatio*, or the Hall to eat in. The *Triclinium* was therefore properly three Beds or Couches for the Guests to lye upon at Dinner; in which Sense *Cicero* uses the Word, when he says that the *Triclinia* were order'd to be made ready in the *Forum* for the Guests: *Sterni triclinia in foro jubebat*. The Name of these Beds or Couches pass'd at length to the Hall where they us'd to be made; tho' *Servius* does not allow it, but has drawn another Consequence from this Passage of *Cicero*: His Words are these; *This Passage shews us that they who take the Triclinium for a Basilica, or for a Hall to eat in, are mistaken*. But some will say that *Servius* was himself mistaken, and that his Consequence is not good: For tho' *Cicero* calls the Beds or Couches prepar'd for the Guests *Triclinia*, it does not from thence follow that the same Name was never given to the Halls where they feasted. On the contrary, Examples in Authors are too frequent to doubt thereof: Among which some produce the following Passage from *Cicero* to refute *Servius*: 'Tis in a Letter of his to *Atticus*, where he says, that *Cæsar* being come to see *Philip* the second Day of the *Saturnalia* in the Evening, his Country-House was so full of Soldiers, that the *Triclinium*, where *Cæsar* was to sup, was scarce at liberty. But by the Leave of those Gentlemen, I see nothing in this Passage that's concluding against *Servius*: For when *Cicero* says that the *Triclinium*, where *Cæsar* was to sup, was hardly free from Soldiers, there's no Necessity of understanding this of the Hall where he was to eat, because it may as well be understood of the three Beds and Table that compos'd the *Triclinium*. There's another Passage however in

*Cicero*



*Cicero* that seems to sound stronger to this purpose, and that is in his second Book *de Oratore*, where *Libo* says to *Galba*: *Quando tandem Galba de triclinio tuo exibis? cum tu, inquit, de Cubiculo alieno.* But I know not whether this too may not be thought as unconvulsive as the other. And it must be confess'd, that *Cicero* oftener understands by the *Triclinium* the Beds where the Guests were to eat, than the Hall to eat in. Other Authors however there are that use the *Triclinium* in both Significations. *Albenæus*, among the rest, calls these Halls to eat in οἶκοι τετράκλινοι, Houses with three Beds, and says farther, that some of them had four, and some seven or nine Beds in them: But we shall see below that there were sometimes many more: We shall therefore only add in this place, that the Dimensions assign'd by *Viruvius* to these Halls for eating in, are, that the Length ought to be twice as much as the Breadth.

II. In Noblemens Houses there was a greater number of *Tricliniums* or eating Halls; upon which Occasion *Plutarch* relates a memorable thing in the Life of *Lucullus*. This Roman General being enrich'd with the Spoils of several Eastern Kings, liv'd most magnificently, and kept a most sumptuous Table: He had several *Triclinia* or Halls for eating in, each of which had its proper Name; and he so instructed his Servants in the oeconomical Part, that when he had a mind to eat in such a Hall, the Expence of the Entertainment was to amount to so much, and when in such a Hall to so much. An eminent Instance of this we have on Occasion of a Visit made him by *Cæsar* and *Pompey*: For it so happen'd that these two met him at the *Forum*, and told him they intended to sup with him that Night, but press'd him to provide nothing extraordinary for them: *Lucullus* at this appear'd in some Confusion, and pretended he had rather they would put off their Visit to the Day following, that he might be the better prepar'd for them; but this they absolutely refus'd, and would not suffer him to give any Orders to his Servants upon that Account, except this only, which they had not the least Suspicion of, namely, that the Supper might be made ready in the *Apollo*, which was the Name of one of his grand Halls: But by giving him Leave to do this, he deceiv'd them, and gain'd his Point; for by the standing Orders of the House, an Entertainment made there, was to be worth 50000 *Denarii*. They accordingly went to sup with him, and were equally astonish'd with the Magnificence of the Feast, and the Diligence of the Servants in making it ready. As the *Triclinium* was taken for the Table with three Couches, so the *Biclinium* in *Plautus* ought to be taken for a Table with two; but of this hereafter, under the Article of the Table.

III. Their Bed-Chambers were call'd *Cubicula*, but were destitute of the Conveniencies of Chimnies; to remedy which, they us'd to warm the Rooms in cold Weather with hot Ashes and Coals. Noblemens Houses had their *Conclavia* or inner Chambers in the most remote part of the House, which they call'd *Gynæcea*, from γυνή, *mulier*, because these were appropriated to the Women, that they might be out of the Sight of the Men. They there spent their Time in Spinning, and other Employments proper to the Sex. The ancient *Greeks* however were much more careful to remove their Women from the Sight of the Men, than the *Romans* were. The Mens Apartments among the *Greeks* were call'd *Andron*, and *Andronitis*, and the Womens *Gynæceon* and *Gynæconitis*; and, as the learned Dr. *Potter* very well observes, there was a yet greater Restraint laid upon Virgins: For these were close lock'd up in separate Apartments, from whence they were not allow'd so much as to stir out into the next Rooms: The same Severity new married Women were treated with: For when a Feast was made, and Relations as well as Neighbours were invited, the Women never appear'd at it, but always remain'd cloyster'd up in their own Apartments.

IV. When



IV. When the *Persians* made their first Attempt upon *Greece* to subdue it, *Megabyfus*, who commanded in chief the Army of King *Darius*, sent seven *Persians*, all Persons of Distinction, to demand of *Amyntas* King of *Macedon*, on the part of *Darius*, Earth and Water, which were Terms us'd by the *Persians*, when their King requir'd Subjection from any Nation. *Amyntas* looking upon himself too weak to contend with so formidable an Enemy, gave up what they demanded, and made a magnificent Entertainment for them: But the *Persians*, towards the End of the Feast, demanded to see their Wives and Daughters; to whom *Amyntas* answer'd, that it was contrary to the Custom of their Country, which never allow'd the Women to converse with the Men: However, looking upon them as their Lords and Masters, they comply'd with their Requests, and order'd the Women in; who, when they appear'd, were desired to sit down by the *Persians*, which was also accordingly granted. The *Persians* then began to take some unbecoming Liberties, not very grateful to *Amyntas*; who nevertheless durst say nothing. His Son *Alexander* therefore resenting the Dishonour, address'd himself to his Father, telling him, that forasmuch as he was too far advanc'd in Years to sit the Night through with the *Persians*, and hold it out with them in the Debauch, he thought it most expedient for him to go to Bed, and leave the rest of the Entertainment to him. The Father took his Son's Advice, and retir'd to Bed, suspecting nevertheless some dangerous Design in his Son, and therefore recommended it to him to attempt nothing hazardous. This done, *Alexander* told the *Persians*, that it was fit the Women should first go and wash, and after that should return to lye with them: To this the *Persians* consented: *Alexander* therefore sent the Women to their respective Apartments in the *Gynæceum*, and order'd as many of his young Men to dress themselves in the Womens Habits, and to take each of them a Ponyard underneath, to stab the *Persians* as soon as they laid Hands upon them. His Orders were accordingly executed, the seven *Persians* kill'd, and all their Retinue put to Death. This might have been an Affair of bad Consequence to *Amyntas* and his whole Family, had not *Alexander* had the Address to win over to him those *Persians* that were sent to make Enquiry into this Matter, by making them rich Presents, and giving his Sister *Gygæa* in Marriage to *Bubaris*, one of the Chiefs of the Inquisitors.

V. The *Lacedemonians* on the contrary, according to the Laws of *Lycurgus*, had different Customs from the other *Greeks*, with regard to their Women: For the Virgins always went abroad with their Faces uncover'd, and exercis'd themselves publickly in Running, Wrestling, throwing Quoits, and casting Darts, all which they did to acquire Strength, to the end the Children they should have might partake of the Mother's Temperament, and prove robust and vigorous. The married Women on the other hand were veil'd when they went abroad, and never uncover'd their Faces before Men. The reason of these Customs they tell us was this, that the former might get themselves Husbands, while the latter aim'd at nothing more than preserving those they had already got.

VI. What the *Latins* call'd *Conclave*, was also an inner Room, and, according to *Dionatus*, secured with Lock and Key. This however was not the only Signification of the Word: For it was us'd likewise for a certain Part of the House, which consisted of several separate Chambers under Lock, from which there was a Passage to the *Triclinium* or Hall for eating in. The Word is also taken in a more general Signification for any close secret Place; in which Sense *Cicero* us'd it, where he says that the *Conclave*, in which *Scopas* made an Entertainment, fell upon the Guests: *Conclave illud ubi epulabatur Scopas, concidit*, (*lib. 2. de Oratore.*) *Quintilian* and *Valerius Maximus*, who relate the same Story, make use of the Word *Triclinium*, instead of *Conclave*.



As to the Plan and Form of one of the Houses of the Ancients, and all its Apartments, I dare not pretend to give it without manifest danger of Mistake. This however is certain, that they were not all of one Form, but differ'd as much in the Dispositions of them as our Houses at this Day, every one building and contriving after his own particular Fancy.

## CHAP. IV.

*I. Whether the Ancients had any Chimnies. II. A Passage of Suetonius, which seems to prove they had Chimnies. III. If they had Chimnies they were very rare. IV. Whether the Ancients had any Glass Windows.*

I. **T**IS a Question not a little debated, whether the Ancients had any Chimnies or not. *Vitruvius* lays down no Rules for the making of them, neither does he so much as mention them; and as to ancient Monuments, they leave us not the least Footsteps of any such thing. Hence many have concluded that they had none; and because at the same time they own that Hearths were made use of to burn Wood upon, which indeed cannot be denied, they pretend, in order to avoid the Difficulty of conveying away the Smoak, that they burnt a sort of Wood mention'd by *Cato*, that was rubb'd over with the Dregs of Oyl, and afforded no Smoak; and that the Poor, for want of this Oyl, set open their Windows to give the Smoak vent that way. Some add, that they had no other Hearths but what were portable, such as are us'd at this Day, and that the Use of Chimnies was not known until later Ages. But there are many Passages of the Ancients, which seem to perswade to the contrary. Such is that where *Ulysses* desired that he might at least see the Smoak ascend from *Ithaca*; which could hardly have been, if there had been no Chimnies in that Country. *Cicero* also advises *Trebatius* to make a good Fire in his *Caminus*; *luculento camino utendum*. To which add that of *Horace*, where he says, that to drive away the Cold, a good Quantity of Wood ought to be laid upon the Hearth:

*Dissolve frigus, ligna super foco  
Large reponens.*

But how this could well be done, where there was no Chimney to convey the Smoak, I know not.

II. When *Vitellius* was elected Emperor, a Fire broke out in the *Caminus*, which is said by *Suetonius* to have laid hold immediately upon the *Triclinium* or Eating-Hall. His Words are these: *Nec ante in prætorium rediit, quam flagrante Triclinio ex conceptu camini*. This last Passage would incline one to think there were Chimnies: For the Fire begining in the *Caminus*, seems absolutely to denote the Funnel of a Chimney, such as our modern ones; this Fire, as he says, having begun in the *Caminus*, pass'd from thence to the *Triclinium*. Another Proof of their having Chimnies might be brought from the Affinity of the *French*, *Spanish* and *Italian* Words for Chimney, to the *Latin* Word *Caminus*, from whence they seem to be deriv'd; the first being *Cheminée*, the second *Chimineia*, and the last *Camino*. Nay, they are without all doubt deriv'd from the *Latin Caminus*; so that it seems more than probable, that both the Name and the Thing were transmitted from the Ancients to us. It must indeed be confess'd, that no Footsteps of any Chimney has yet been found in any antique Monument, which makes it



it at least doubtful, whether the Ancients had any Funnels of Stone or Brick, as we have, or not: But they might notwithstanding have Funnels of Iron or other Matter. Moreover we have hitherto seen very few Houses of the ancient *Romans*; or to speak more properly, we have seen nothing yet but some few Ruins, where it was no easy matter to discover whether there had been ever any Chimnies or no. Temples indeed, and Theaters, and Amphitheaters, and Baths, and other large Structures, tho' not very many, have with Difficulty been preserv'd to our Time; but for private Houses, they have been all destroy'd to make room for new Buildings, and nothing left but the Ruins of them. Some Authors have been of Opinion, that the Chimnies of the Ancients were in the middle of their Chambers, or other Rooms where they made Fires, which they ground upon a Passage in *Cato de re rustica*; where he says, that before they go to Bed, they ought to gather the Cinders on a Heap on all sides: *Focum purum circumversum antequam cubitum eat, habeat*. But who does not see that *focum* in that place is not taken for a Chimney, but a Hearth, whose Fire *Cato* advises to be gather'd up on all sides, and perhaps to be cover'd, if the Word *circumversum* may be so understood, as it is the Custom at this Day? There is another Passage produc'd from *Columella* to this purpose also; but as that is yet weaker than the last, we shall take leave to dispense with it.

III. It cannot after all be denied, but that Chimnies were very rare in the Times of the ancient *Romans*. *Seneca*, in his 19th Epistle, says, that in his Time they invented certain Funnels or Tubes, which they plac'd in the Walls to carry the Smoke of the Fire, which was made in the lower part of the House, through all the other Stories, with Design to communicate an equal Heat to all the Rooms.

IV. That the Ancients had Windows is evident; and therefore they must necessarily have had some transparent Matter or other, to admit at once the Light and benign Influences of the Sun, and preserve them from the Inclemency of the Air. But this Invention was not found out till very late: For *Seneca* says that it was in his Time that they found out the way of closing the Windows with Tablets of a certain Stone call'd *Speculare*. *Pliny* the younger made use of these Stone-Tablets for the same purpose, as we shall see below in the Description of his Country-House. Glass however was then in use, and had been so for many Ages, Bowls, Goblets, and other Vases being made of it; and what then could hinder that they should not use it also for their Windows? Nevertheless it was not us'd for that Purpose all the Time of that elegant Antiquity, according to the Opinion of the most learned Antiquaries to this Time. I understand however that *M. Buonaroti*, a Senator of *Florence*, has publish'd a Book, wherein he proves that Glass Windows were us'd in ancient Times. That Gentleman is a very learned Antiquary, and would not advance such a thing without sufficient Authority. The Book will be sent from *Rome*; so that I doubt not but to have occasion to speak of it in the Course of this Work.

We have already observ'd, that it was not till *Seneca's* Time that they begun to fit to their Windows certain Tablets of transparent Stone, which was by no means hard to cut and shape into Tablets of any Size. This Stone was at first brought from *Hispania Citerior*, as the *Romans* call'd it, not far from *Segobriga*, as *Pliny* tells us, (*cap. 33. lib. 22*) but was afterwards found in *Cyprus*, *Cappadocia*, and *Sicily*; and after that again in *Africa*. There is also to be seen at this Day, in the Church of *S. Miniato* near *Florence*, large Tables of transparent Stone, one of which makes a compleat Window; but whether these Stones are of Alabaster or not, cannot be easily judg'd, by reason of their Distance from our Sight: But this I am perswaded of, that if the Column of Alabaster in the *Vatican Library*



brary was cut into Tables, they would be as transparent as Glass. Of this sort of Stone it was that *Nero* built a Temple in his Golden House, through which the Light was as well convey'd, as if there had been Windows. But besides these Tablets of Stone, the Ancients made use of pieces of Linnen for Windows, as in some Places they do at this Day. The Ancients sometimes divided their Windows into two parts, whence *Ovid* calls them *bifores fenestræ*.

## CHAP. V.

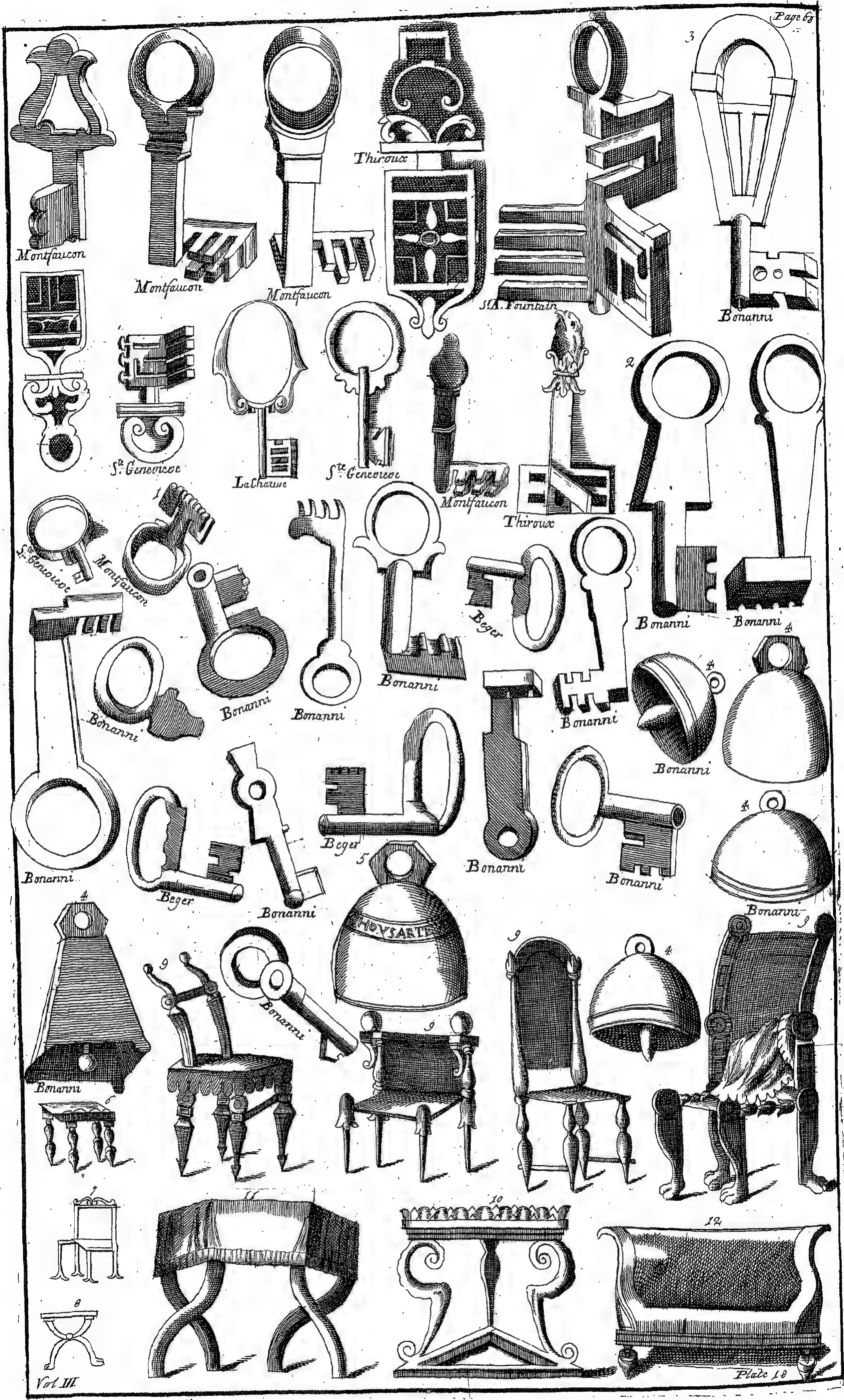
I. The Doors of the Ancients. II. Bells hung at their Doors. III. The Beds.

I. **D**OORS are without all doubt of the same Antiquity as Houses: 'Twould therefore be to very little purpose to seek their Origin, Houses being in all Probability as old as the World. Nor shall we stay to enquire into the Etymology of the Words *θύρα* and *πύλη*, or *Porta* and *Janua*, all which were us'd by the *Greeks* and *Latins* to signify *Door*; these Etymologies being for the most part uncertain, and serving for nothing but to swell a Book to a needless Bulk. Their Doors, according to *Isidore*, were sometimes made folding, and then they were call'd *Valvæ*. They had their foreDoors and their backDoors, the last of which were call'd by *Cicero*, *Pseudothyra*, or false Doors. These Doors were commonly hung upon wooden Jambs, or Posts, call'd in *Greek* *παρσάδες*, and in *Latin*, *postes*; on one of which Jambs were Hinges fasten'd for the Door to turn upon, and on the other a Staple for the Bolt of the Lock. 'Tis thought by some, that there were several Bolts in the same Lock. This Lock was for the most part moveable, as our Padlocks are; and had certain Chains which serv'd for Bolts, like some the *French* have at this Day, which they call *Cadenas*, probably from the *Latin* Word *Catena*, a Chain. We have very few ancient Locks remaining at this Day: Nor have I seen any truly Antique, except those taken notice of above upon certain Coffers, which serve only to shew us the exterior Form: There are however Keys in great number, most of which are of Brass, whose Teeth, as they are call'd, give us some Idea of the Inside of their Locks.

PLATE XVIII. Among these Keys which we here exhibit, there are some that are made with a sort of Ring, as if design'd for the Finger; from whence *Lipsius* and others have inferr'd, that these Keys serv'd also for Seals or Signets: But *Beger*, on the other hand, will not allow that any of these Keys could be us'd for Rings, which he thinks appears from their Form: There is one nevertheless in our Cabinet, which was lately made me a Present of, that certainly serv'd for both those Uses, in the Judgment of all that have seen it; the Figure of which we here present you with. Of these Keys, there are two that have the Form of those the *French* call *Passépartout*, or Keys that open many Locks. In one of these I give after *F. Bonanni*, there's not only a Hole into which the Broach of the Lock enter'd, but also another Broach, so that the Broach of the Lock must needs have been hollow like a Pipe, to receive the Broach of the Key. Besides these Locks and Keys, the Ancients had for their great Doors certain Bars for greater Security, which they call'd *repagula*.

In *Greece* the Doors or Gates next the Street were so contriv'd, as to open outward, instead of inward, as our Doors do; for which reason it is, that in the Comick Poets, both *Greek* and *Latin*, we read, that when any one went out of the House, he first knock'd, to give notice to such as pass'd near the Door to get out of







of the way, least they should be hurt by the opening of the Door. But at *Rome* it was otherwise; for their Doors open'd inwards; which Custom in later Ages was also observ'd in *Greece*.

II. There were sometimes hung at their Doors *Tinnabala*, or little Bells; which sort of Bells serv'd also for various other Purposes: For they hung them at the Necks of Horses, Oxen, and Sheep; and us'd them in their Houses, as *Lucian* informs us, to awake the Family in the Morning. In fortified Towns, the Night-Guard that walk'd the Rounds us'd them: They were also hung at the Gates of Temples; and were employ'd, as we find in Authors, to many other Purposes. F. *Bonanni* has given us several of these Bells, which we here exhibit: The most remarkable of which is that with a *Greek* Inscription wrote in *Latin* Characters, CHOVS ARTEMIS EPHISTION AIR MENI, which in *Greek* ought to be read thus: Χοῦς, Ἀρτεμις, ἐπιστίον, ἀὴρ μένει. *Humus, Diana, Ignis, Aer manet*. F. *Bonanni* is of Opinion this signifies the four Elements, which is very probable, tho' it seems something difficult to assign a Reason why *Diana* is put there for the Element of Water.

III. The *Lectus Cubicularis*, as *Cicero* calls it, or Bed to sleep in, was so call'd by him, to distinguish it from the *Lectus tricliniaris*, and other sorts of Beds. The *Greeks* commonly call'd this Bed by the Names of κλίνη, and κοίτη, tho' they had other Names also that were less in use. These Beds of the Ancients were at first plain and simple; but in time Luxury and Magnificence appear'd in these, as well as in every thing else: For there were some that were adorn'd and enrich'd all over with Silver, such were those of *Heliogabalus*. The *Persians*, we are told by *Xenophon*, had Beds with silver Feet: Others were adorn'd with precious Stones, Ivory, Gold and Silver, as those taken notice of by S. *Chrysostom* in one of his Homilies. Their Mattresses were stuffed either with Wool, or Feathers, or dried Herbs, or Straw; and for Covering they had a sort of Furr Carpets or Counterpanes from *Gaul*, which they call'd *Cadurcum*, from the Name of the Country where they were made: These, as *Pliny* tells us, were made of Linnen, white as Wool. The Beds were commonly high and lofty, insomuch that they were forc'd to make use of a Ladder, or some such Advantage, to get into them. In the Monuments that remain, I find no Appearance of Curtains; nor do I meet with any Passage in Authors clear enough to shew they had any. We shall see below the Figures of such Beds, as are to be met with in ancient Monuments.

## CHAP. VI.

I. Several sorts of Chairs. II. Figures of them. III. Chests. IV. The Lamps of the Ancients postponed to the latter end of the Work.

I. CHAIRS of different sorts occur in old Monuments; some of which have Arms, as we call them, not unlike our modern ones. But besides these arm'd Chairs, they had large Stools of various Forms. Such are those that are seen in the Sepulcher of *Cestius*, and another. They had also, according to *Lampridius*, Chairs for carrying the Women abroad in, some of which were made of Leather, others adorn'd with Ivory, and others with Silver: Nay, some there were, as *Polybius* informs us, that were all Ivory, and those in very great Esteem at *Rome*. In *Constantine's* Arch we see *Trajan* upon a kind of Bank, which they call'd *Suggestus*, and sitting in a Curule Chair, with a Cushion upon it, at each



Corner of which is a Lion's Head represented. A very extraordinary Chair is found in the *Triclinium* of S. *John Lateran*: 'Tis made of Mats interwoven, and has a large Back vaulted at the top, so as to contain under Cover the Person that sits in it.

These are the Chairs which I take to have been in use in the Houses of the Ancients; and as for those Seats they us'd at Table, no Body is ignorant that they were of a particular sort, contriv'd for the Guests to lye upon; a Custom introduc'd in later Times; for in the Time of *Homer*, and the Ages following, they sat upright round the Table, as we do at this Day. They had also other sorts of Chairs, as the *Seliquastrum* for Instance, which was, as it's thought, a Seat appropriated to the Women, and of a very simple Form.

Concerning the Marble Seats they had in their Baths, we shall speak under the Article of Baths; and shall also find a more proper place to speak of the Curule Chair us'd by the Magistrates and Ediles, the Form of which appears upon Medals; but these do not seem to have made a part of their Household Furniture.

6, 7 II. The latter Part of the Plate contains <sup>6</sup> a Stool; <sup>7</sup> a small Chair; a folding  
8 Chair <sup>8</sup>, of the Form of the Curule Chairs that occur upon Medals; four great  
9 Chairs <sup>9</sup>, some of which are pretty much like ours at this Day, save that they have  
10, 11 no Arms; two Tables, one of which <sup>10</sup> has three Feet, and the other <sup>11</sup> four; all  
12 which are taken from several Plates in this Work, as well as the following Bed <sup>12</sup>,  
which is what they call the *Lectus Cubicularis*, as are also the two first of the next Plate. Many others also will be seen in the Course of this Work, especially in the fifth Volume, where we shall treat of Funerals.

III. What the *Latins* call'd *Arcae*, and the *Greeks* *ὄναι*, were also reckon'd among their Household Stuff or Moveables, the Figure of one of which will be seen below in a Sepulcher. Presses or Chests of Drawers were also in use among them, altho' few of them occur in ancient Monuments.

IV. We come now to speak of the Lamps of the Ancients, a great number of which are found, that are reckon'd among the principal Curiosities that adorn the Cabinets of *Europe*. Upon this Subject great Volumes have been written: Tho' if they be consider'd simply in themselves, without relation to the Histories represented in them, there would be very little to say about them: For what Scope is there for a long Discourse, where the Subject is nothing more than a brazen, or earthen Vessel, with several Holes, for as many Wicks to pass through, that are set on Fire, and nourish'd by the Oil that's pour'd in? Or what more is it possible to say, without staying to reason upon the Nature of Fire and Oyl, and the Operation of the first upon the last, and upon the Virtue of the Oyl to keep in and maintain the Fire, as some have done, who therein act the Part rather of Philosophers than Antiquaries? These Lamps may be distinguish'd into two sorts, those of common Use in their Houses and Temples, and sepulchral Lamps; which yet are not always easy to be distinguish'd from one another. Of these two sorts of Lamps, there are some very plain, and without Ornament. Others are purely the Work of Caprice, and sometimes exceeding whimsical; and others again exhibit Deities and Fables, and sometimes, tho' seldom, represent true Histories. Of all which we shall treat in a distinct Chapter in the fifth Volume of this Work, where the Question shall be again handled, whether there were ever inextinguishable Lamps or not.





Boissard



Mercurialis



Spon



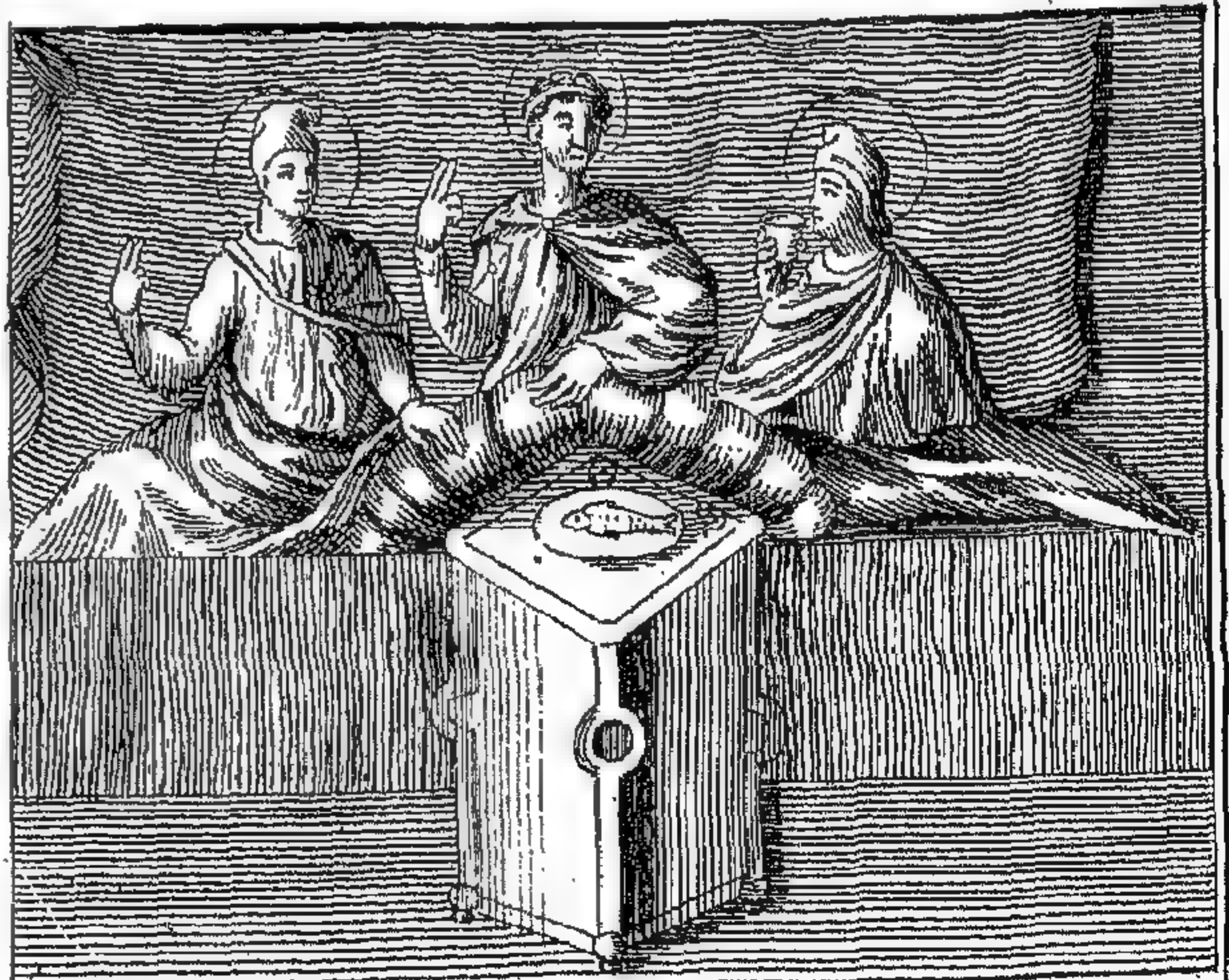
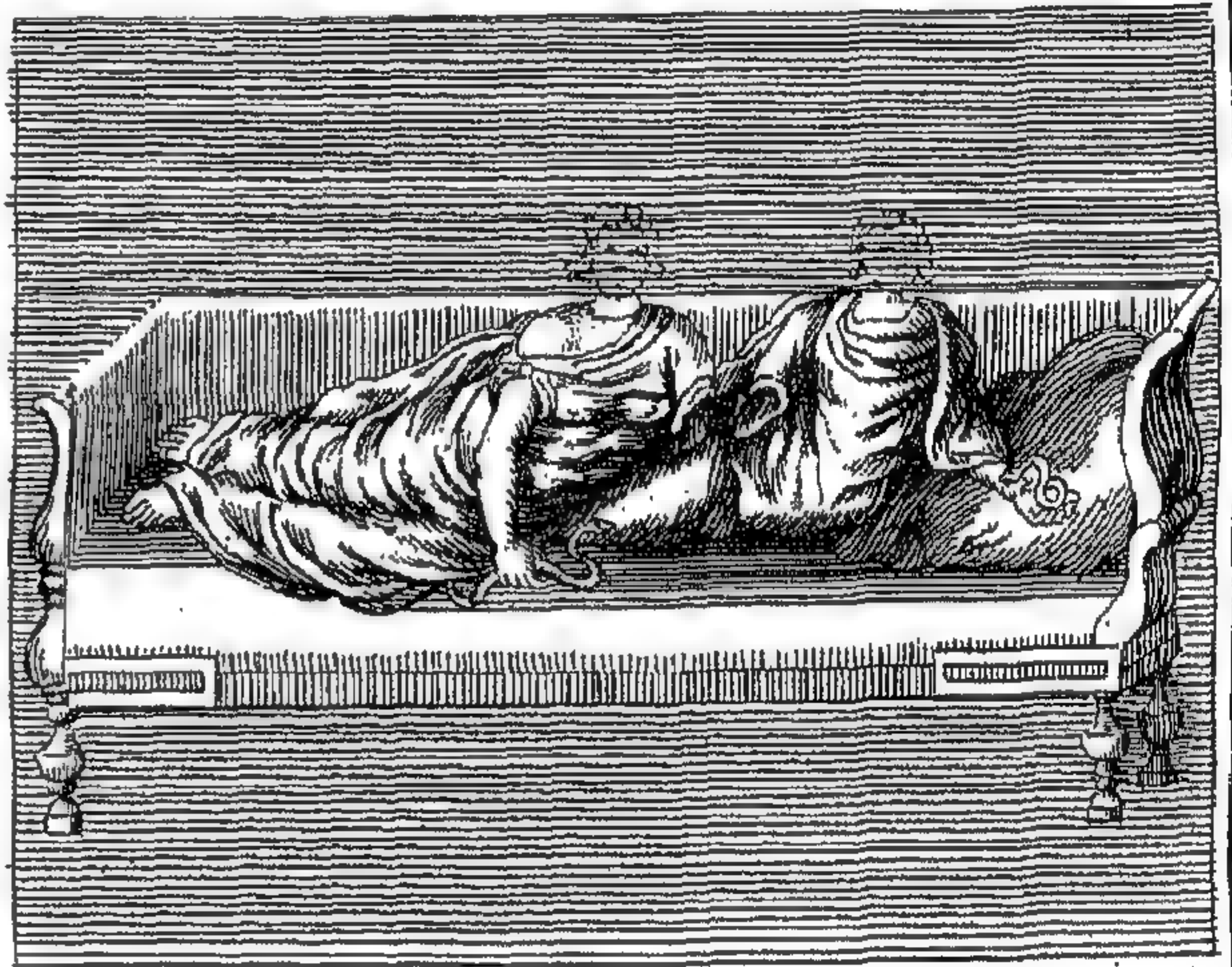
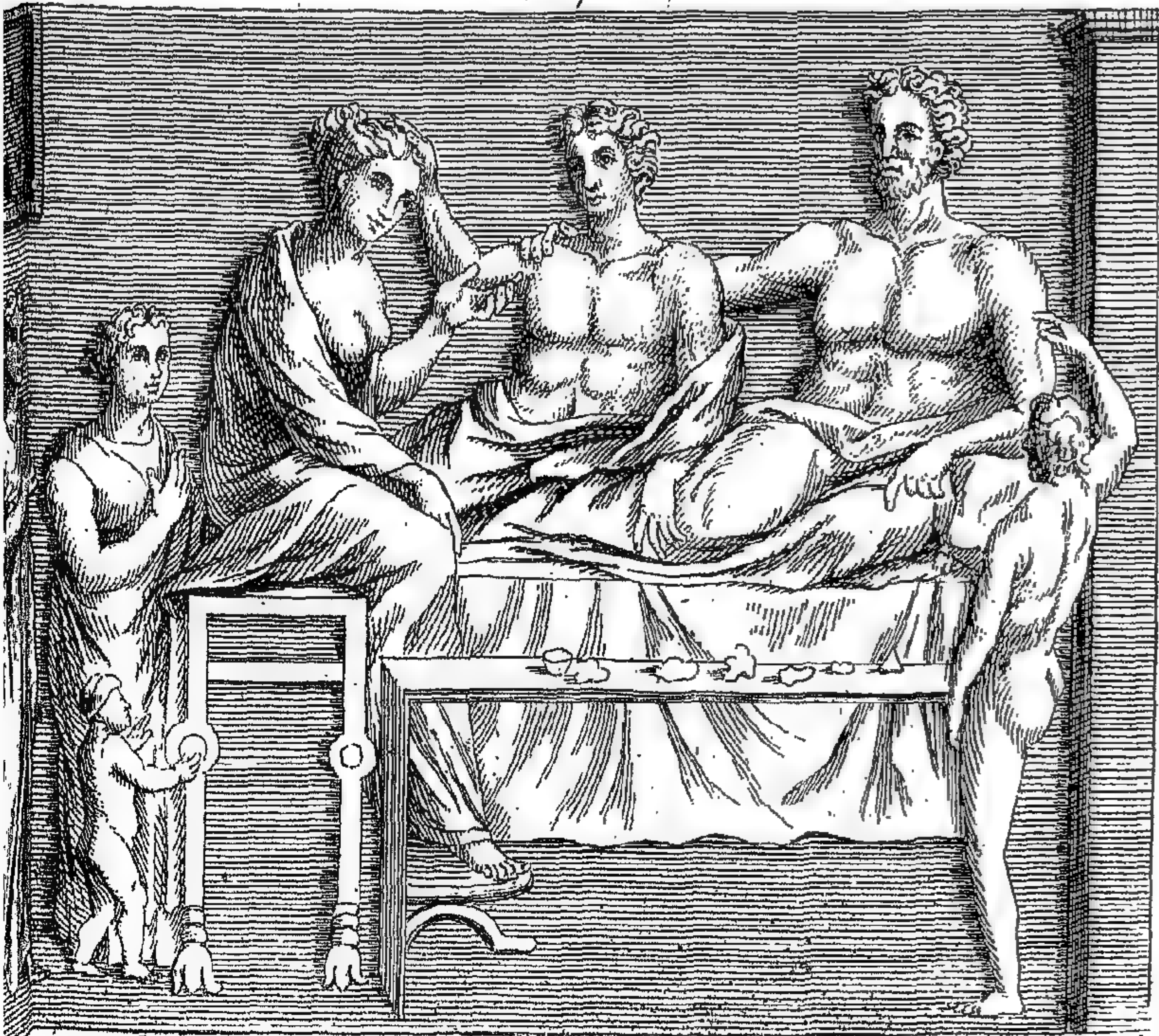




Boussard.



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## C H A P. VII.

I. *The Table.* II. *They anciently sat down at Table, as is practised now.* III. *Why the Ancients introduced the Custom of lying down to eat; the Magnificence of their Beds at their Table.* IV. *Images of the Ancient Triclinia with the Tables.* V. *The Number of Persons invited.* VI. *The Napkins.*

I. **I**N ancient Times it was the Custom to sit at Table as we do at this Day, every Man in his proper Seat. So *Homer* describes the Guests always sitting round a Table. Thus speaking of *Ulysses's* Arrival at the Palace of *Alcinous*, he makes that Prince seat him in a magnificent Chair, and command his Son *Laodamas* to give him place. Thus also in other Places, where he speaks of Banquets, he always makes the Guests sit down. The *Egyptians*, *Apollodorus* says in *Athenæus*, sate at Table in Days of old, and liv'd very frugally. They likewise sate at *Rome* until the End of the second *Punick* War, that they began to introduce lying down at Table.

II. As it is much more commodious to eat sitting than reclining or lying down, and more convenient to reach round the Table in that Posture, the Arms being both more at liberty, and the Body better dispos'd to receive the Meat, 'tis worth enquiring what it was that could induce the *Romans*, and other Nations, to change the easy old way of eating for a more uneasy and incommodious one; and that at a time when the *Romans* were degenerating from their ancient Frugality into all sorts of Luxury and Voluptuousness, in which they soon out-did all other Nations, how soft and effeminate soever. And for this Change I know no Reason more plausible than what *Mercurialis* brings, which is, that they then begun to eat reclining, when the Use of Baths grew fashionable: For it being their Custom to bathe before Supper, and after Bathing to go and lie down, and to have their Suppers brought to Bed to them; it from thence became an universal Custom, both at *Rome*, and throughout the whole *Roman* Empire, to eat in that Posture: This Custom was however at that time old in *Greece*. In Process of Time the Extravagance of the *Romans* shew'd it self, not only in the Expence of their Feasts, but also in the Magnificence of their Beds: For *Heliogabalus*, as has been before observ'd, had both his Table-Beds and Sleeping-Beds of solid Silver; Descriptions of which sort of Beds we shall see hereafter.

III. There are hardly any Monuments remaining of Feasts, where the Guests sit upright at Table, tho' there be many where they appear lying. Sometimes indeed we find a Man reclining, and his Wife sitting at the Feet of the Bed, with her Feet upon the Ground; but ordinarily both Men and Women are all in a reclining Posture. A great number of Images occur, where none but the Husband and the Wife are represented, both reclining, which is a common Family Repast: In Sepulchres it represents the *Coenæ feræles*, or Funeral Repasts. In the Monument of the Hospital of S. *John Lateran*, tho' there be none but the Man and Woman exhibited, there is nevertheless great Attendance: For there appear four Maids, one carrying a Dish, another a Bottle and a Cup, a third crown'd with Flowers and bearing two Vases, and a fourth sitting in a great platted Chair, the Back of which terminates in a Shell, playing upon a Guittar during the Repast. There are also four little Children waiting, two of which are naked. In these Beds where there are no more than one Man and one Woman, the Man for the most part lies upon the Pillow. In the other Bed near this Image which I have been

PLATE  
XIX.

I

2



been describing, there is a Man reclining, and a Woman sitting; the Table is round, and upon three Feet, and two Women appear in Waiting.

IV. *Varro* in *Aulus Gellius* says that the true way of Feasting is never to have less than three Guests, nor more than nine. *Capitolinus* relates of the Emperor *Lucius Verus*, that he was the first that made an Entertainment for twelve Persons. In Marble Monuments however we seldom meet with three Persons at Table, tho' many with two. There is indeed one at *Padua*, which, tho' very much worn and spoil'd, exhibits nevertheless eleven Guests. In this Monument it is that the Form of the *Triclinium* so plainly appears. This was three Beds join'd, one of which was as the Base, and the other two joining to that made two right Angles, and left a Space between them for the Table; so that there was an easy Ingress and Regress for the Servants, one side being thus left open. The Table is here quite spoil'd: One of the Servants holds an Ox's Horn, which was a drinking Vessel very much in use in those early Days. In these great *Tricliniums*, that part of the Bed or Couch that fac'd the Table, was rais'd with Cushions or such like things for the Guests to recline upon.

V. At some of these Banquets every one brought his own Napkin; some of which Napkins, as those of *Helioabalus* for Instance, were Cloth of Gold. But *Alexander Severus* his Successor, a temperate and modest Man, contented himself with plain Linnen, or at most with Linnen adorn'd with yellow *Clavi*. They had also linnen Towels as we have, and sometimes woollen ones, as *Trimalchio* had, who is said to have wip'd with soft woollen Towels, and not with linnen ones. Their Table-Cloths were also of linnen; some of which *Helioabalus* had that were painted, and *Gallienus* others that were wrought with Gold, as *Trebellius Pollio* says. Of the Tables that occur in Marbles, some are round, others four-square, and some triangular; but that of *Virgil's* in the *Vatican* is a *Rhombus*.

## C H A P. VIII.

I. *A Triclinium in the Shape of a Crescent.* II. *Called Sigma, and why.* III. *A Triclinium of the Emperor Maximus.* IV. *A Triclinium of the Emperor Majorianus.* V. *Other Images of Tricliniums.*

I. **S**OME of their *Tricliniums* or Table-Beds were in form of a Semi-circle or Crescent. Such is that of King *Pharaoh*, taken from a MS in the Emperor's Library, of the fourth or fifth Century. Such as it is we here represent it, tho' of a barbarous Taste: The Copier, no doubt, has given us it as it was in use in his Time. The *Triclinium* in Form of a Crescent is cover'd with a kind of Mattress, and adorn'd here and there with Locks of Wool. There are three Guests; the fourth is the King himself, who has the right Hand. The *Triclinium* on the side of the Table is somewhat rais'd, that the Guest might lean thereon: The Table is long and narrow, and far enough remov'd from the *Triclinium*. A Woman Cook seems to distribute in four Dishes the Portions to the four Guests: Two Cup-bearers minister Drink to them, and a third appears behind the Guests with his Flagon in his Hand. The Musick consists of one Woman only playing upon the double Flute.

II. This



II. This sort of *Triclinium* is call'd in *Martial*, *Sigma*, who says that the *Sigma* admits only of seven Persons:

*Septem sigma capit: sex sumus, adde Lupum.*

As it is also in *Spartian*, who relates that *Heliogabalus* invited eight Persons to Supper, on purpose to make sport with the Company, there being but Room in the *Sigma* for seven. *Varro* in *Aulus Gellius* says that the number of the Guests ought to begin with three, which is the number of the *Graces*, and end with nine, the number of the *Muses*. *S. Paulinus*, in his Life of *S. Martin*, says that the *Triclinium* was call'd *Sigma*, because it was in the Shape of the Greek Letter *Sigma*, the Capital of which is the same as the *Latin C*.

III. The Writers of the Life of *S. Martin* describe the Order of the Feast which the Emperor *Maximus* made him. At the right Horn of the C or Crescent the Emperor *Maximus* lay; at the left Horn the Consul *Evodius*, and between those the chief Princes of the Court, in the midst of whom was a Priest of the Society of *S. Martin*. *S. Martin* himself did not lie down as the rest did, but sat at the right Hand of the Emperor.

IV. This Order is confirm'd by the Narration of *Sidonius Apollinaris*, where he describes the Banquet of the Emperor *Majorianus*, at which *Sidonius* himself, who was not then Bishop, but Count *Palatine*, was present. This Feast was made on the Day of the Sports in the *Circus*. *Severinus*, who was then *Consul Ordinarius*, was plac'd on the left Horn of the *Triclinium* or *Stibadion*, and near him *Magnus* the Exprefect and Exconsul; next to him was his Nephew *Camillus*; the fourth was *Pæonius*; the fifth *Athenius*; the sixth *Gratianensis*; the seventh *Sidonius Apollinaris*, who was at the left Hand of the Emperor, so that the Emperor by consequence was possess'd of the right Horn of the Bed. Thus it appears that at these Feasts in the later Ages of the Empire, the Emperor, if he was present, took his place on the right Horn, which was the place of highest Honour, next to which was the left Horn.

V. In the two following Beds ' the Man and Woman, who are suppos'd to be 5  
Husband and Wife, are in a reclining Posture. In the *Triclinium* ' taken from 6  
the ancient *Virgil* in the *Vatican*, there are three Persons reclining, about whose  
Heads the Copier, who was probably a Christian, has put Rays of Light as is u-  
sual about the Heads of our Saints. Two of the Guests wear a *Phrygian* Bonnet.  
The Figure of the Table is a *Rhombus*. The following Image ' represents two 7  
Men reclining upon a Bed, and a Woman sitting upon a Stool. The Persons  
waiting are four Women, and a Man and a Boy naked. What is here remarka-  
ble, is, that a Horse seems to be looking at the Guests through a Window, the  
reason of which would be something difficult to find.





## C H A P. IX.

- I. *A great Banquet described by Herodotus.* II. *The Banquet of the Egyptians, according to Herodotus.* III. *Their Banquets described by Athenæus; some remarkable Banquets of the Gauls.* IV. *A Description of some magnificent Banquets by Philo.* V. *The Table changed at every Service.*

I. **W**HAT we have said hitherto of Banquets, regards only the Order and Form of the Beds and Tables; we come now to treat of the Magnificence of some of those Banquets, and of the prodigious Expence of them. The *Greeks* made sumptuous Entertainments, and invited a great number of Guests. One of the most memorable of these was that describ'd by *Herodotus*, who says he had it from *Thersander*, one of the Guests. This Banquet was made by *Attaginus* a *Theban*, a few Days before the Battle of *Platæa*: He invited to it *Mardonius* and the Chiefs of the *Persians*, to the number of fifty: There was also the same number of Beds, and upon every Bed a *Persian* and a *Greek*; so that the Guests were just a hundred in all. This Shews that the Custom of lying on Beds at Feasts was more ancient among the *Greeks* than *Romans*. The Hall for such an Entertainment must needs be very large, to contain so many Beds, and Tables, and other Necessaries, and to leave room enough besides for the Waiters to go in and out commodiously, who were also without doubt pretty numerous.

II. The *Egyptians*, *Herodotus* says, made Bread of Spelt or Wheat, and Wine of Barley, that is to say, Beer: They eat Fish raw, or dried in the Sun, or pickled; Quails also and Ducks, and other little Birds they eat raw, but first salted: There are however other sorts of Birds and Fish, which they eat dress'd, that is boil'd or roasted. 'Twas a Custom among the Rich at the End of great Entertainments to have a Bier brought in of one or two Cubits long, in which was a wooden Figure of a dead Corpse, the Person that brought it carrying it by all the Guests, and saying, 'Look upon this, eat, drink and be merry, but know that 'you shall one Day be like it.' This was one of their most ancient Customs, which afterwards was chang'd.

III. The *Egyptians*, in their great Entertainments, says *Athenæus*, prepar'd no Tables, but instead of that had the Dishes brought in successively to the Guests, for every one to take what he pleas'd; whereas the *Greeks* on the contrary, and *Romans*, and most other Nations, had their Tables brought in ready furnish'd, which when they had done with, were taken away all together, to make room for the Tables with the second Course, and so on, as shall be taken notice of below. The *Gauls*, continues that Author, when they eat with the King, touch'd neither Bread, nor any other Meat, until the King had first touch'd it; and then tells a Story of a certain *Gaul* call'd *Ariamnus*, that for a whole Year invited all the other *Gauls* to eat at his Tables, which he had prepar'd upon the Road, and treated them in a profuse extravagant manner. The *Gaulish* Noblemen, says the same Author in another place, when they went to War, took Parasites along with them, who eat at their Table, and sung the Praises of their Benefactor: These were the Poets they call'd Bards.

IV. We have a fine Description of some *Roman*, *Grecian*, and *Barbarian* Banquets given by *Philo*, in his Book of a *Contemplative Life*, where, by way of *Antithesis*, he opposes the extraordinary Austerity of the *Therapeutæ* to the immense Luxury of that Age in their Banquets. 'The *Greeks* and *Barbarians*, says he, imitate the *Romans* in their Grandeur and Magnificence: Their Table-Beds  
' are



are adorn'd with Tortoise-Shells, Ivory, or some more valuable thing, and shine with Pearls and precious Stones. Their Quilts or Mattresses are purple, and embroider'd with Gold, and adorn'd with Leaves and Flowers of all Colours. Cups and Goblets of all kinds are there rang'd in the greatest Order; as are also Glasses, Phiols, *Thericlean* Vases, and other things wrought by the most celebrated Artificers. The Cup-Bearers and other Waiters are Boys, who are there not so much for Service as to please and gratify the Eyes of the Guests: Some pour out Wine, the biggest of them bring the Water and other Liquors, all of them with their Faces painted, and their Hair in buckle: Their Tunicks are exceeding fine and thin, girt about the Waist with Ribbons, and tuck'd up in such manner, as to leave it hanging in Folds on all sides, so that they do not reach below the Knee. Thus equipt they seem to wait for the Order of the Guests. The Meats, Sauces, and Desserts, continues he, are made ready by Cooks and Pastry-Cooks, who by the Preparation, and Disposition of them into such Order, aim not only at gratifying the Taste, but at pleasing the Eye also. Seven Tables with so many Courses are serv'd up, and sometimes more, stored with all the Delicacies that the Earth, the Air, the Sea and the Rivers can afford: Nor does the great Variety of the Entertainment less please and gratify the Palate, than the Quality of what's provided. After all this, Fruits of all kinds are brought, by way of Dessert.

V. These different Services or Courses they call'd *Fercula*; the Word *Ferculum* being more commonly taken for a whole Course, than for a single Dish. A whole Course was therefore brought in at once together with the Table, and the Table remov'd with all that was upon it, when they had done with it, to make room for the next Course, which might very easily be done without disturbing the Guests, who were laid upon the *Tricliniums*; all which is easily understood by the Figures. But in the Times of earliest Antiquity, when the Guests sat as at this Day, every one had his own little Table: 'Tis not however to be doubted but that those Customs varied at different Times and in different Places.

## CHAP. X.

*I. The Meats of the Ancients, and the tame Fowl. II. What Meats were esteem'd the most delicate. III. What Fish was most valued. IV. The Placentæ or Cakes of the Ancients. V. The Industry of the Cooks. A certain great Eater. VI. A manner of stuffing a Hog without opening the Paunch. VII. Their Cakes and Sauces, according to Athenæus.*

I. **T**HE ordinary Meats of the Ancients were Beef, Veal, Mutton, Lamb, Pork, Goats-Flesh, and Poultry in much greater number than at this Day. They had no Turkeys, but they had Geese, Hens, Capons, Pullets, Ducks, Peacocks, *Phenicopteri* (Birds that were all red) Partridges and Pigeons; all which were tame Fowls, and by *Martial* also reckon'd among their Poultry, except the Ducks, which, if he throws out of the Number, he adds to the rest others: But take his Catalogue in his own Words:

*Vagatur omnis turba sordide cortis,  
Argutus anser, gemmeique pavones,*

No-



*Nomenque debet quæ rubentibus pennis,  
Et picta perdrix, Numidicæque guttatæ,  
Et impiorum phasiana Colchorum.  
Rhodiæ superbi foeminas premunt galli,  
Sonantque turres plaufibus columbarum  
Gemit hinc palumbus, inde cereus turtur.*

II. Among other Birds, what they chiefly delighted in was the *Attagena*; and especially those of them that came from *Ionia* or *Phrygia*. The Fig-pickers, which they eat with Pepper, were also reckon'd among their Delicacies, as were also the Thrushes which are found in great abundance in the Southern Parts of *France*; the *Galbulæ*, or Witwalls, and the Field-Partridges, which they distinguish'd from the tame Partridge.

The Hare, the Rabbit, the Dormouse, the Buck, the Doe, and the Fawn, were all esteem'd also among the Delicacies. But besides these they eat the Boar, and some of them the Bear too. *Habinnas*, in the Feast of *Trimalchio*, says, that he eat at one Meal a Pound of Bear's Flesh. Others however had an Aversion to it; tho' our Peasants that inhabit the *Pyrenean* Mountains eat it at this Day in Pasties.

III. Fish was also reckon'd among their Dainties, the *Conger* especially, which we know little more of than by Conjecture; the *Acipenser*, thought to be the same as the Sturgeon; the Turbot; the Mullet; a sort of Fish call'd *Scarus*, but what it is we know not; the Lamprey; the *Lupus Marinus*, with many other kinds of Fish, together with Shell-Fish of various sorts. But among the Dainties that were most in Esteem, *Athenæus* reckons the *Sicilian* Lamprey, the Eel, the Belly of the *Thynnus*, a Fish taken at *Pachinus* a Promontory in *Sicily*, the Kid from the Isle of *Melos*, the *Simethian* Mullet, Shell-Fish from *Pelorus*, Herrings from *Lipara*, the *Mantinean* Radish, the *Theban* Turnip, and the *Ascrean* Beet.

IV. The *Placenta* or Cakes of the Ancients were of various kinds, the Names of which we meet with in Authors; but wherein the *Placenta*, the *Laganum*, the *Libum*, the *Scriblita*, the *Sphærita*, the *Crastianum Siculum*, the *Crustulum*, and many others differ'd from one another, I cannot say. Nor do we know certainly whether the Ancients ever bak'd Flesh in Pies, seeing we find no Word either in *Greek* or *Latin* that signifies Pie: For the *Artocreas* mention'd in *Persius* signifies rather Flesh minc'd with Bread, than bak'd in a Pye. The Fruits and Herbs of the Ancients were pretty much the same with what we have at this Day.

V. The Industry of the Cooks is describ'd by *Athenæus* in more places than one in his Book: He says that *Nicomedes* King of *Bythinia*, desiring some Herrings, and being a great way from the Sea, his Cook toss'd up something in Imitation of one along with other Fish. But *Trimalchio's* Cook was far more dextrous; for of the Flesh of a Pig he made both Fish and Wood-Pidgeons, Turtles and Pullets. In History there is mention made of prodigious Eaters; such was *Phagon*, who before the Table of the Emperor *Aurelian*, eat in one Day a whole Boar, a hundred Loaves, a Sheep, and a Pig, and drank more than an *Orca* of Wine, pouring it into his Mouth with a Funnel. The *Orca* was a much greater Vessel than the *Amphora*, and yet the *Amphora* held more than four and twenty Pints of *Paris* Measure.

VI. *Athenæus* speaks elsewhere of a Pig half roasted and half boil'd, dress'd by a Cook that had the Art of Drawing and Stuffing it without Paunching it: His way was this: He made a little Hole under the Shoulder, through which he drew all the Intestines, after which he wash'd it with Wine pour'd in at the Mouth, which







which he let run out the same way, by hanging it up by the Feet, and then stuff'd it with forc'd Meat.

VII. The *Greek* Cooks made a great number of Cakes of divers kinds, but we know no more of them than the Name; which, according to *Athenæus*, were the *Enchyton*, the *Ames*, the *Diaconion*, the *Amphiphon*, a Cake made in Honour of *Diana*, and encompass'd with little Tapers; the *Bafynias*, the *Coccarra*, the *Strepte*, the *Neelata*, the *Epychiton*, the *Attanites*, the *Creion*, the *Glycinas*, the *Enchrides*, and many others taken notice of by that Author.

He speaks also of their Sauces and Ragoos, and particularly of a certain Ragoo call'd *Nyma*, which was made of the Flesh of a Pullet, or any other Flesh cut small and minc'd, with the Entrails added to it, and minced in like manner until the whole was brought to the Consistency of a Pudding or Sausage: With this they mix'd Vinegar and Blood, toasted Cheese, Parsley, Cummin, Thyme, Coriander, and other odoriferous Herbs or Seeds, Onion roasted in Ashes, Poppies, dried Raisins, Honey, and Pomegranate Kernels. He speaks also of a Ragout call'd *Mattya*, and of many more too tedious to enumerate.

## C H A P. XI.

- I. The King of the Banquets. How often the Ancients eat a-day. II. The Athenian Laws relating to Banquets. III. Vessels used at Table, or in the Kitchen. IV. The Cup-bearers, and drinking Vessels. V. The Knives and Spoons.*

I. **A**T their great Banquets it was a Custom to chuse one of the Company to be King, who assign'd to every Man his Place. This King was either chosen by Lot, or nominated by the Master of the Feast: His Will was a Law to the Company, which every one was oblig'd to obey. *Empedocles* once complain'd of the *Rex Convivii*, for having commanded him to drink, and the Wine to be pour'd upon his Head if he refus'd. All these Entertainments and great Banquets were celebrated in the Evening or in the Night, and were call'd by the *Greeks* δειπνον, but by the *Latins*, *Coena*. As to the Breakfast and Dinner, they were but slight Repasts in comparison with the Supper.

The *Greeks*, according to *Athenæus*, made four Meals a-day; first a Breakfast, which they call'd ἀκρότισμα or διατίσιμον; next a Dinner, which they call'd ἀρυσον or δόρπιον; then an Afternoon's Repast, the Name of which was ἐσπερισμα, in *Latin*, *Merenda*; and last of all a Supper, which they express'd by the Words δειπνον or ἐπιδορπιδά.

II. *Samuel Petit*, in his Collection of *Attick* Laws, inserts these among the rest, to be observ'd at their Banquets: That the Guests do not exceed thirty in number; that the Cooks hired for the Occasion give in their Names to the *Gynæconomi*, or those that had the Care of the Women, to guard them from any Indecency or Indiscretion, and who had also the Inspection of these Feasts: That the Guests drink no unmix'd Wine until the End of the Feast, when they are allow'd to drink one Glass in Honour of the good Demon: Now this Custom of drinking one Glass at the End of the Feast we find observ'd in the two grand Entertainments of the *Greeks* above describ'd; namely, in that of *Amyntas*, and that of *Attaginus*: That the *Areopagitæ* punish such as get drunk.



PLATE III. The five Vases<sup>1</sup> of the following Plate are thought to have been Table or  
 XX. Kitchin Utensils; but for what Use they were design'd the Reader must judge, for  
<sup>1</sup> I cannot find it out.

IV. We have several Figures of Cup-bearers, not unlike those above describ'd  
 by *Philo*. Most of them have their Hair cut round, their Tunicks girt and held  
<sup>2</sup> up so, that they reach but just to their Knee. The first of them<sup>2</sup> is Sir *Andrew*  
<sup>3</sup> *Fountain's*; the second<sup>3</sup> was publish'd by *Beger*. Of the following ones, the first  
<sup>4</sup> from our Cabinet<sup>4</sup> is crown'd with Laurel, but wants a Leg and an Arm, in which  
<sup>5</sup> last it probably held a Cup or Flagon with Wine. The next<sup>5</sup> is remarkable for  
<sup>6</sup> the Singularity of its Head-attire: The next after<sup>6</sup> is crown'd with Laurel, and  
 holds in one Hand a Vessel in the Shape of a Horn, which terminates in the Head  
<sup>7</sup> of a He-goat. The last of our Cabinet is crown'd with Vine-Leaves,<sup>7</sup> and holds  
 in like manner a Horn that terminates in the Head of some Animal. These Horns  
 serv'd in a double Capacity, both as a Pitcher to supply the Cups or Goblets  
 with Wine, and as Cups also to drink out of; Examples of which are to be seen in  
*Xenophon*. The large Vase at the bottom of the Plate, which terminates in the  
<sup>8</sup> Head of a Monster<sup>8</sup>, seems to have been used in the nature of a Pitcher.

<sup>9</sup> V. This Plate likewise exhibits six Knife-hafts<sup>9</sup>, taken from different Cabi-  
<sup>10</sup> nets, and two Spoons<sup>10</sup> found at *Autun*. We have already seen among the Images  
 of *Mercury* two Spoons of an uncommon Form.

## C H A P. XII.

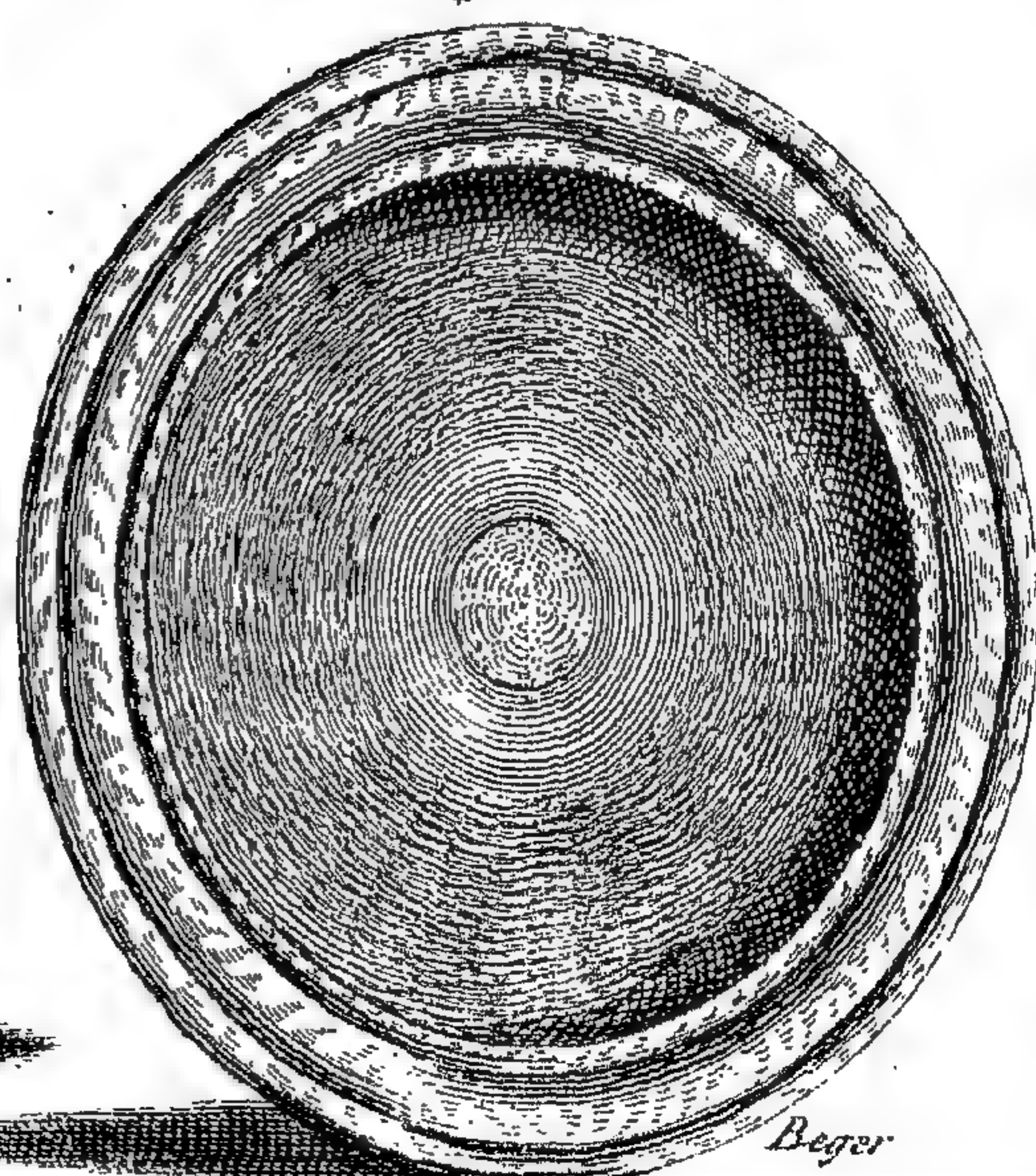
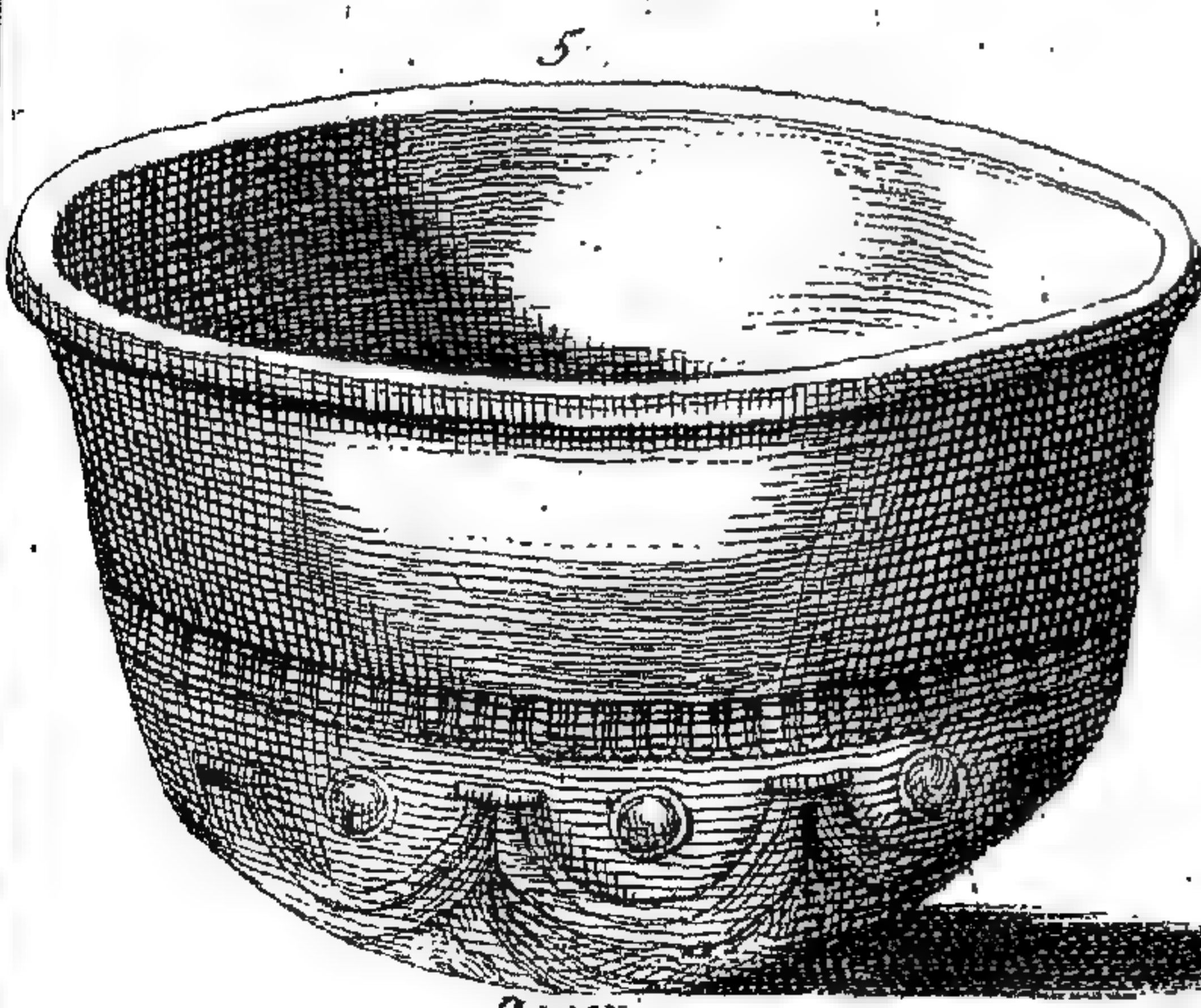
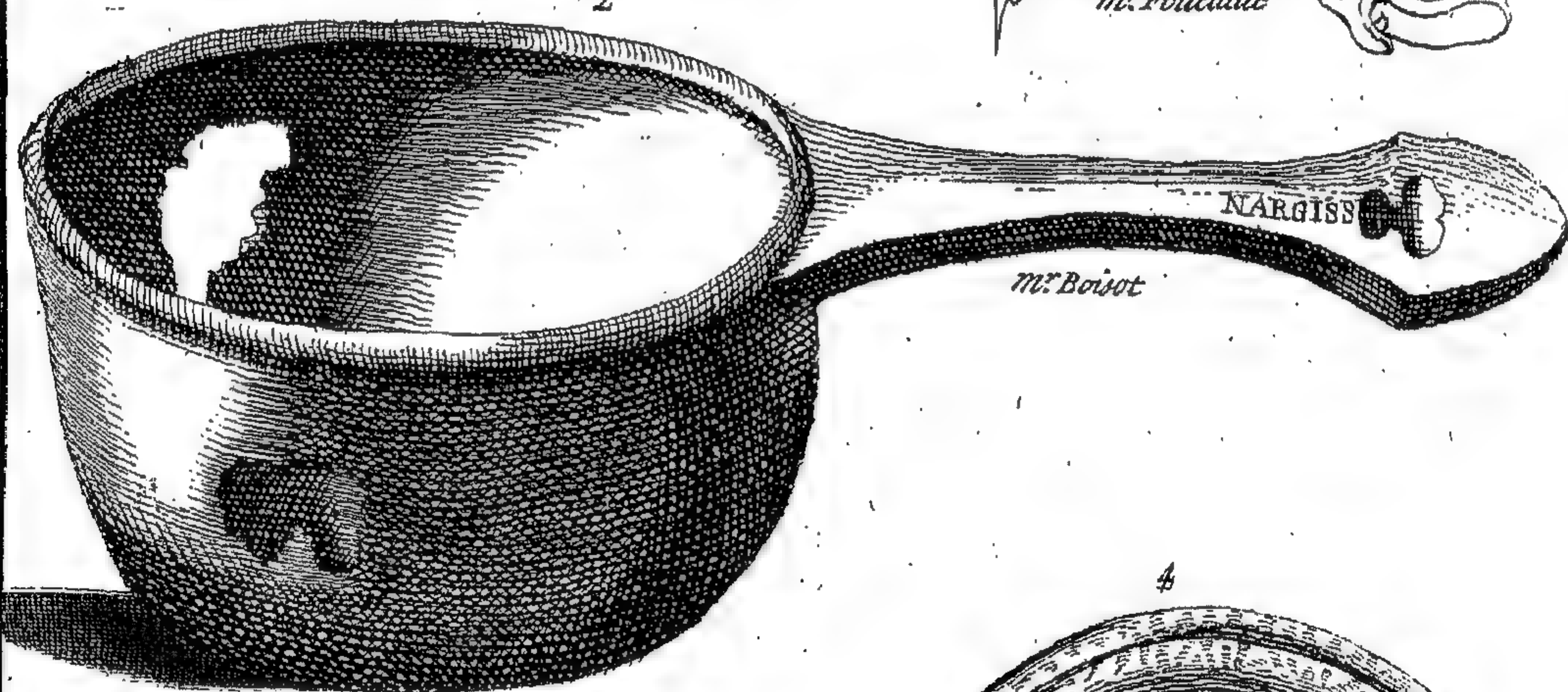
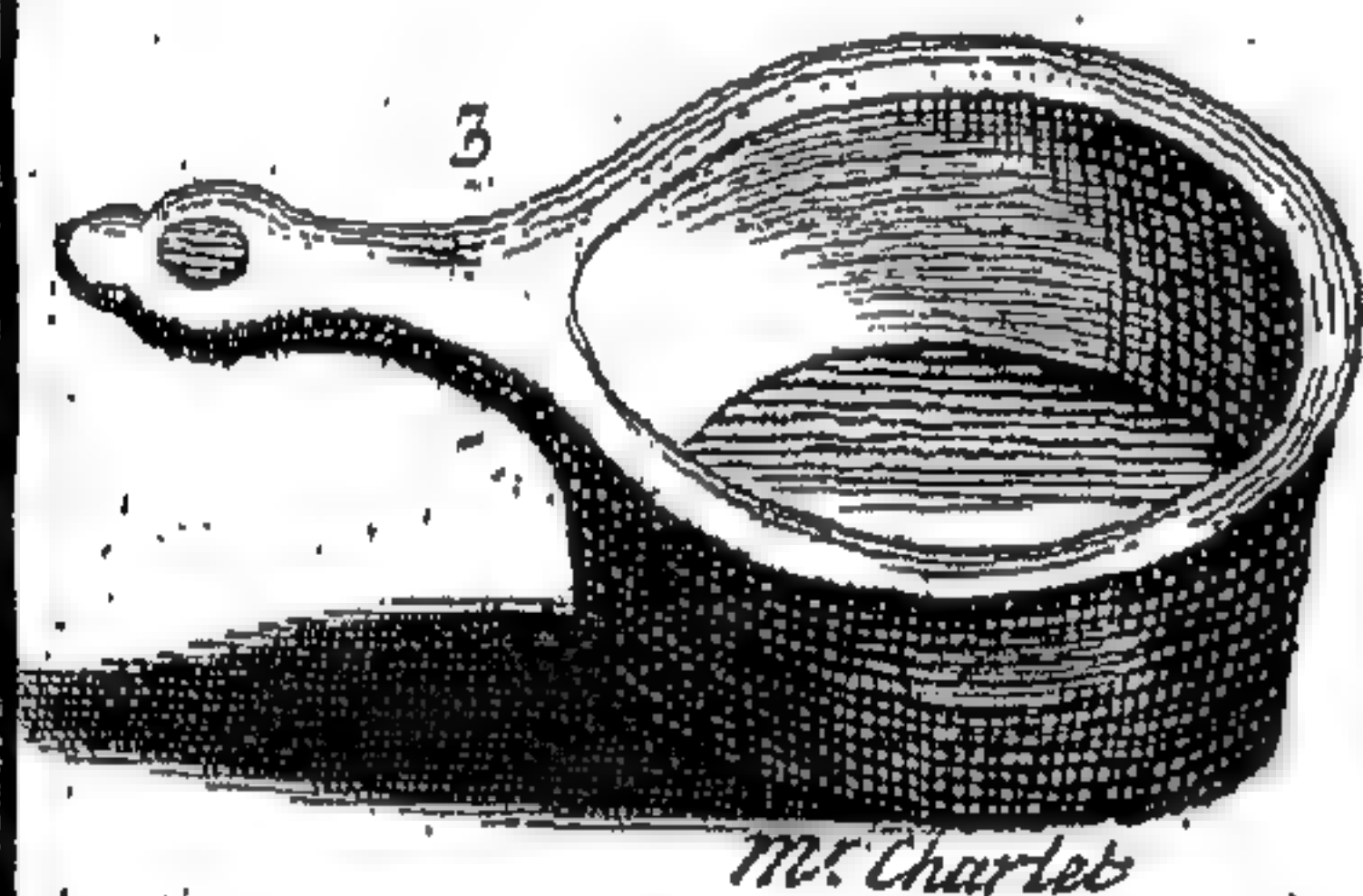
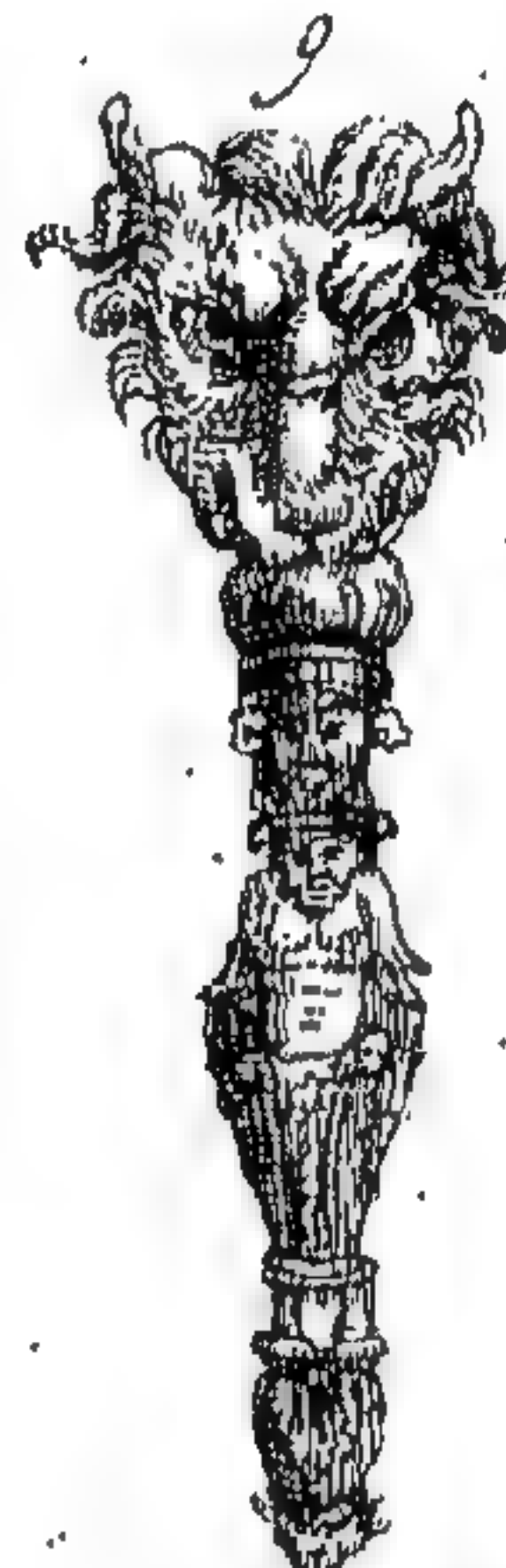
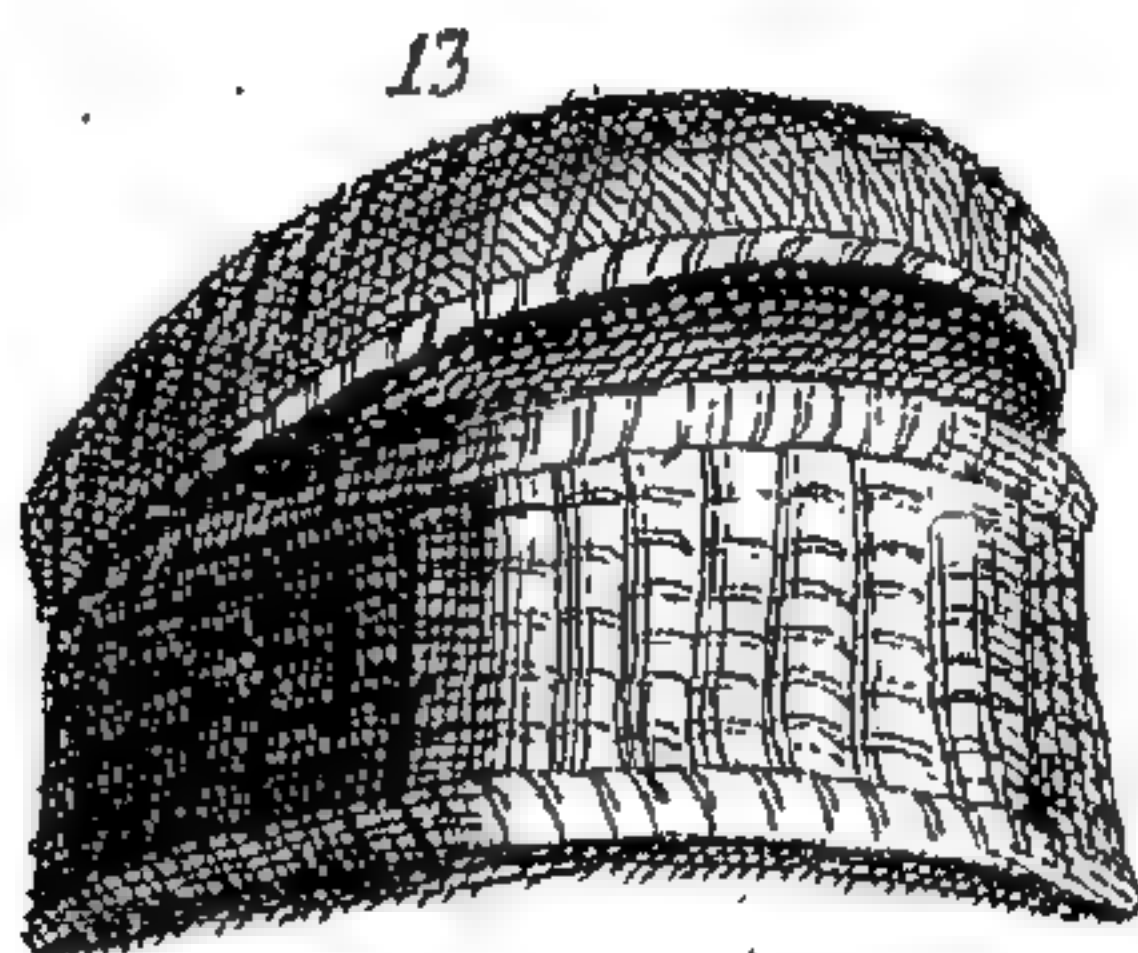
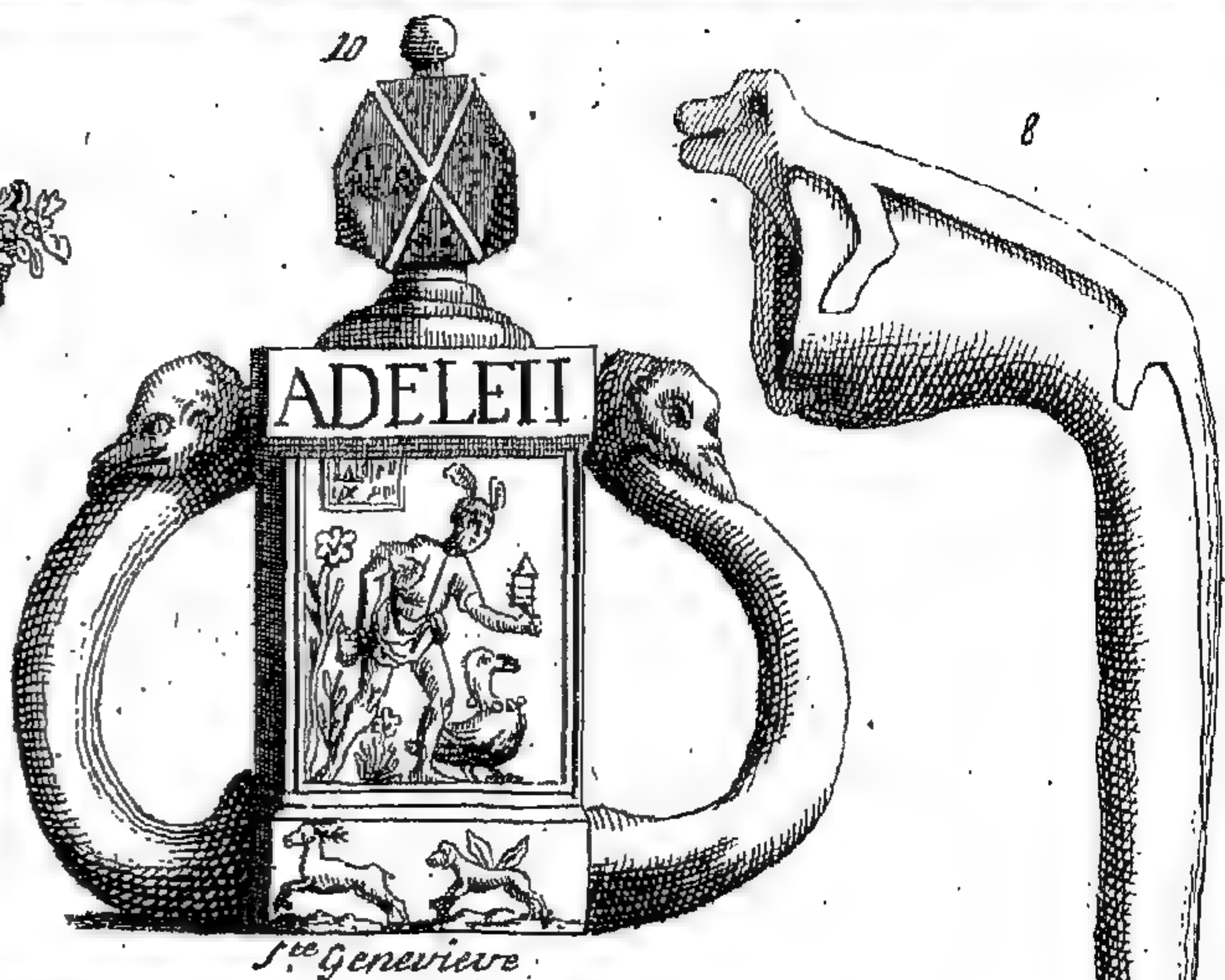
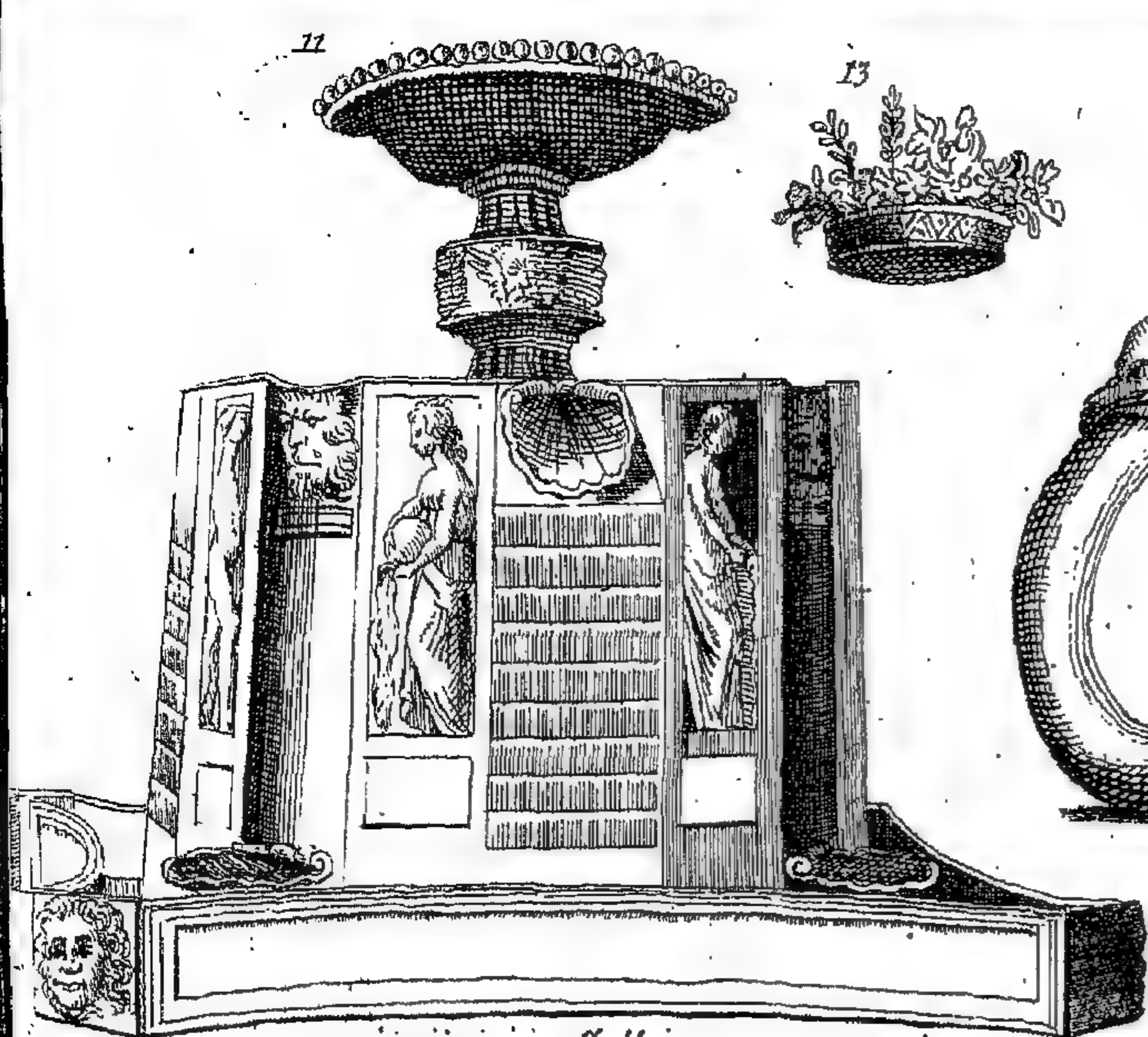
I. *The Utensils of a Kitchin.* II. *The Shape of the Cacabus.* III. *A fine Strainer adorned with Figures.* IV. *Other Utensils of a Kitchin.*

I. **W**E have very few Remains of the Kitchin Utensils of the Ancients, having no Marbles that represent more than part of them: For I have no where yet met with the Representation of a Cook preparing a Banquet. These Utensils however were very numerous: For they had their Cauldrons or great Kettles, which they call'd *Caldarium*, *Cacabus*, *Cortina*, and *Abenum*; their lesser Kettles or Pots, which they call'd *Lebetes* and *Cacabi*, and the Greeks *κακὰβοι* and *χύτεαι*; their Frying-pans, or *Sartagines*, in Greek *τήγανα*; their Skillets or Sauce-pans, *Pultaria*; their Cullenders, call'd by *Pliny*, *Cola*, and by some Moderns *Colatoria*; their Spits, in *Latin* *Verua*, and in Greek *βελδοι*; their Spoons, or *Cochlearia*; their Ladles or *Trullæ*; their Forks and Flesh-hooks to take the Meat out of the Pot with, which they call'd *Creagræ* and *Fuscinae*: They had also their Dishes, by them call'd *Lances*, or *Disci*, or *Patinae*, or *Patellæ*, or *Catini*, the Form of which may be seen among the *Tricliniums* given above, tho' it be not very easy to distinguish them from Plates.

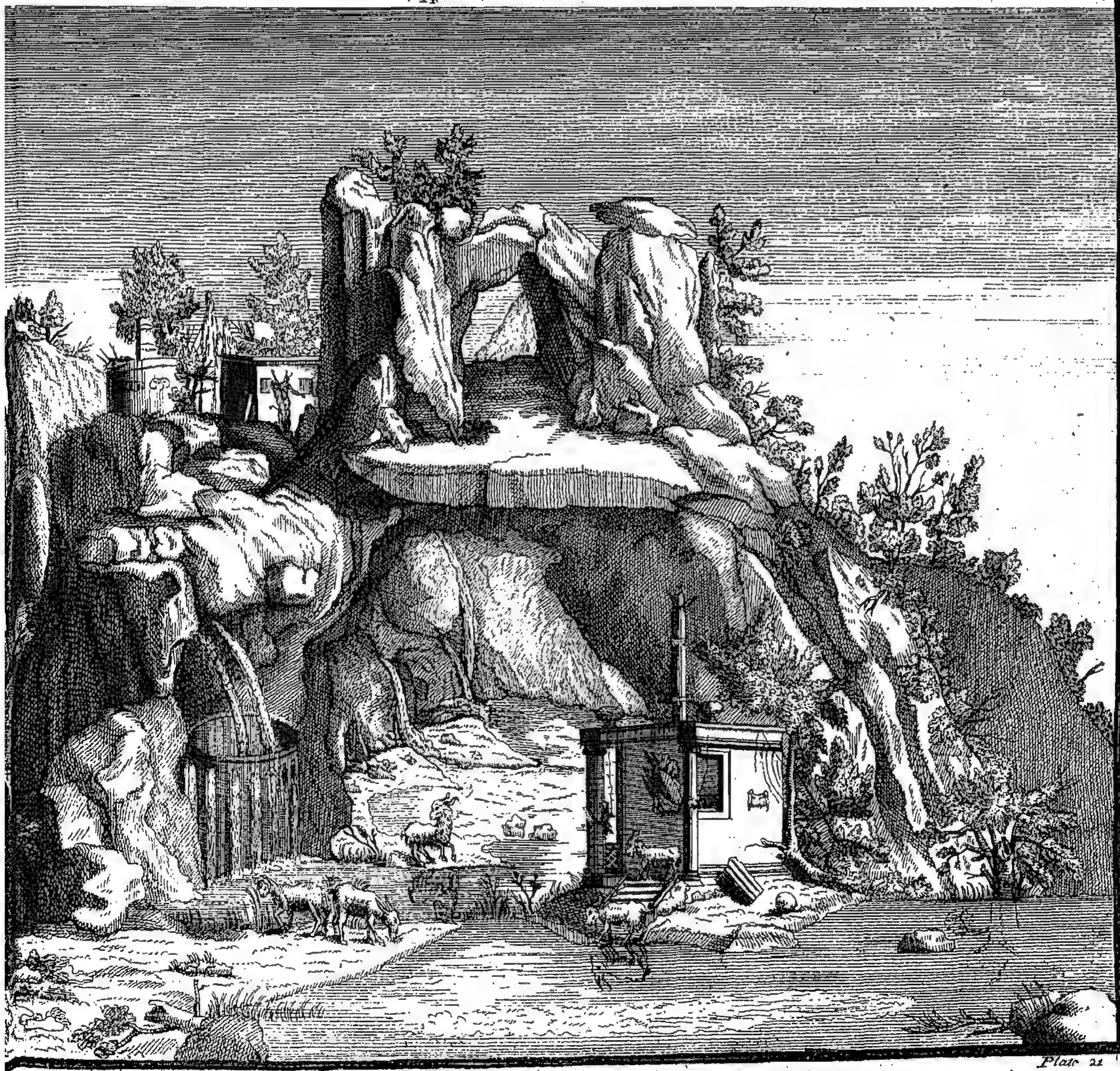
<sup>11</sup> II. In *Trajan's* Column we see the Figure of a Kettle<sup>11</sup> or Pot, of a Ladle, and of a Cullender; besides which there is the *Cacabus* of *Silenus* boiling upon a Furnace, taken from one of the Images of *Silenus*.

<sup>12</sup> III. We here present the Reader with a large handsome Strainer,<sup>12</sup> found at *Rotte* about thirty Years ago, and that fell into the Hands of M. *Mayer* of *Lions*, who got it engrav'd as it is here exhibited. The Handle is full of Figures of Silver in Bass-Relief; at the lower End of which is the God *Pan*, with his Goat's Ears and Horns, and the lower Parts of the same Animal: He is pushing another Goat with his Horns, that stands upon his hinder Feet. Between the two Combatants











batants there is *Pan's* Pipe or Flute with seven Tubes, and a *Cornucopia*. Above the God are four Animals not easy to be distinguish'd; and at the top of the Handle towards the Strainer, at the Foot of a Tree, is the Busto of a drunken Idol fix'd upon a Stake before an Altar, upon which are two Apples, which are most likely to be Pine-apples; there are also a Spear and a Harp. All this seems to have relation to the Mysteries of *Bacchus*; from whence it might perhaps be inferr'd that this Strainer was one of the Utenfils of the Banquets, made after the Celebration of the Sacrifices to *Bacchus*, did we not know that these Idolaters blended their Religion with every thing, even with their Table, their Kitchen, their Bed, &c. This same Strainer, the Holes of which are dispos'd in beautiful Order, serv'd for the straining of Liquor, Broth, or Wine through.

M. *Mayer* caus'd two antique Figures to be engrav'd on the side of the Strainer; the one of *Cupid* <sup>1</sup> resting one Knee upon a kind of Chapiter, upon which is engrav'd a Beetle or Crab; the other a Busto of *Minerva* with her Helmet, after the *Greek* Fashion, under a little Arch sustain'd by four Columns. These were probably the ruinous Pieces of Antiquity that belong'd to him, which he got engrav'd with the Strainer.

IV. The following Vase with three Feet <sup>2</sup> was taken from the Cabinet of M. *PLATE Boifot* President of *Besançon*; and seems to have been a sort of Kitchen Utenfil, and <sup>3</sup> nothing else: The Cover of it is a beautiful Head with a Helmet. The following broken Skillet <sup>4</sup> was taken from the same Cabinet. The two little Skillets <sup>5</sup> were sent me by the Abbot *Charlet* ready design'd. The two Vases at the bottom of the Plate are taken for two Plates or Dishes <sup>6</sup>, one of which <sup>7</sup> is very deep, and may have been a Soup-Dish, or Dish for Sauces.

### C H A P. XIII.

#### *Country Houses and Gardens.*

I. **T**HE Luxury and Extravagance of the *Romans* appear'd in nothing more than in their Country Houses, which they call'd *Villæ*; which Word was taken in two Senses, either to signify a Manor, Farm, or Barn, or else a House of Pleasure built by Persons of Quality and Distinction in the Country; which is what we are now about to consider. Some of these were surprisngly sumptuous and magnificent; that especially of the *Gordiani* in the *Via Prænestina*, which equall'd at least, if it did not surpass, those of the greatest Kings; but of this mention has been made already. In these Country Houses there were often several Families of Artisans and Servants, so that sometimes a single House was a kind of City. Another of these stately Country Houses was that of *Hadrian's* at *Tibur*, now *Tivoli*, of which there are very large Ruines yet remaining. In this were preserv'd the Names of the most celebrated Places of Antiquity frequented by Philosophers, and the very Places imitated, and converted as much as could be to the same Purposes. These Names, according to *Spartian*, were *Lyceum*, *Academia*, *Prytaneum*, *Canopum*, *Pœcile* and *Tempe*. The Image of Hell was there also represented. *Varro's* Aviary, of which hereafter, may be also taken into the number of these grand Structures. The Country Houses of *Lucullus*, *Augustus*, *Mæcenæ*, *Munatius Plancus*, *Seneca*, and many others, were also celebrated Places, and in great Estimation at *Rome*.

*Martial*



*Martial* has left us a slight Description of a Country House of *Bassus's* near *Rome*, in which he gives us to understand what sort of Ornaments the *Romans* had to set off their Gardens and Parterres: These, says he, were Myrtles, Box, and Plane Trees:

-----otiosis ordinata myrtetis  
*Viduaque platano tonsilique buxeto.*

By which we find that they clipp'd their Box-trees in those Days, as we do now: They had, besides these, Laurel-trees. Every Garden had commonly in it a Statue of *Priapus*; and every Country House almost a high Tower for the Pleasure of a large Prospect.

From what *Martial* says however, in the place from whence the above Passage is cited, it appears that some of their Houses had neither Fruit, nor Kitchen Garden, nor Coops for Poultry: but that they supplied themselves with every thing from the City; which he handsomely ridicules: Take therefore his own Words:

*At tu sub urbe possides famem mundam,  
 Et turre ab alto prospicis meras Laurus,  
 Furemque Priapo non timente securus.  
 Pictamque portas otiosus ad villam  
 Olus, ova, pullos, poma, caseum, mustum.  
 Rus hoc vocari debet, an domus longe?*

## C H A P. XIV.

*Laurentinum, the Country-Seat of Pliny the younger, described by himself.*

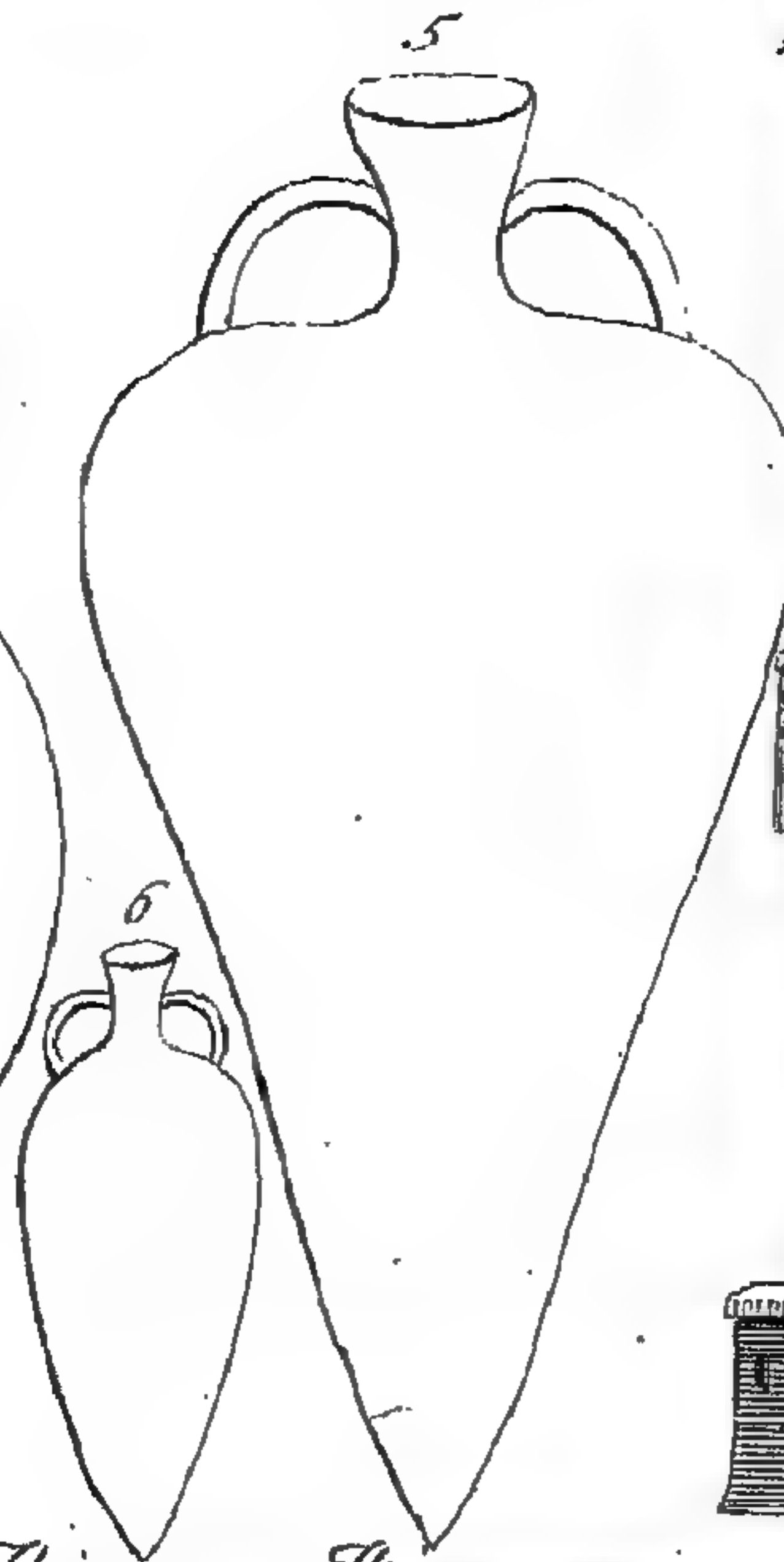
**P**LINY the younger, in his Epistle to *Gallus*, gives a particular Description of his Country-Seat near *Laurentum*, together with the Reason why he is so delighted with his Residence.

I. 'You wonder, says he, I am so charm'd with *Laurentinum*, but your  
 'Wonder will cease when I have told you its Agreeableness, the Conveniency of  
 'the Place, and the great Extent of the Shore where my House is situated. Its  
 'Distance is seventeen Miles from the City, so that when Business is over you may  
 'reach it in good time. There are two Ways to it, that of *Laurentum* and that  
 'of *Ostia*, the first of which must be left at fourteen Miles, and the last at eleven:  
 'What remains when you are out of these great Roads, is part of it sandy, which  
 'is something fatiguing to Beasts of Burthen, but short and easy enough for Hor-  
 'ses. The Country you pass through appears with several Faces; for sometimes  
 'you meet with Woods and Forests that straiten the Road, at other times with  
 'large Meadows and Pastures, that leave the Road more open and wide. There  
 'you are entertain'd with Flocks of Sheep, Herds of Oxen, and Studs of Horses,  
 'which being driven from the Mountains by the Winter, find there good Pasture,  
 'and more temperate Weather. This Country Seat or *Villa* is large and com-  
 'modious, and yet not expensive to keep it in Repair; the Avenue plain and sim-  
 'ple, but decent, beyond which is a Portico of a Form exactly circular, and with-  
 'in that a Court, which, tho' small, is nevertheless agreeable: This Portico is  
 'shelter'd from bad Weather by transparent Windows, but more especially by the  
 'Buildings

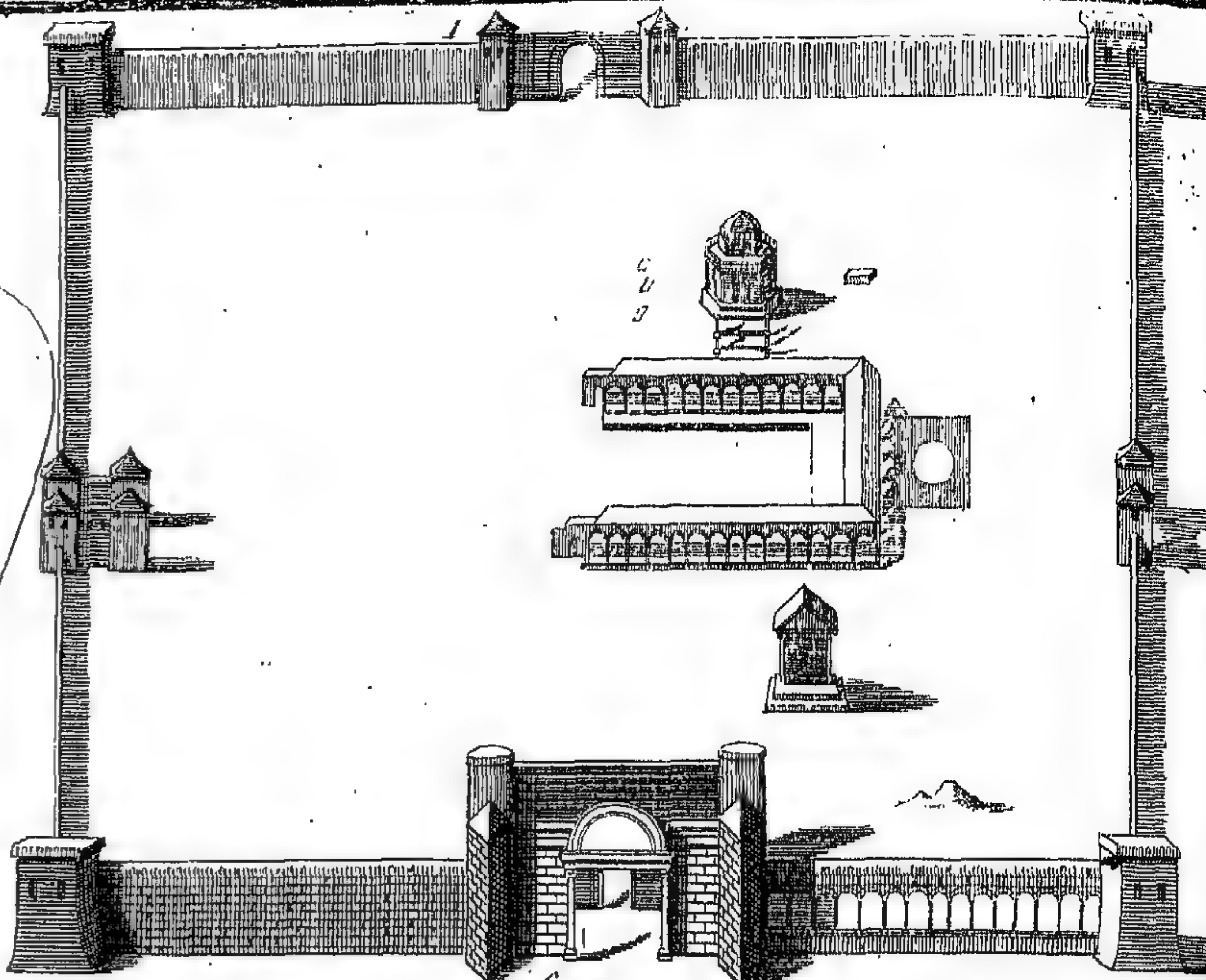




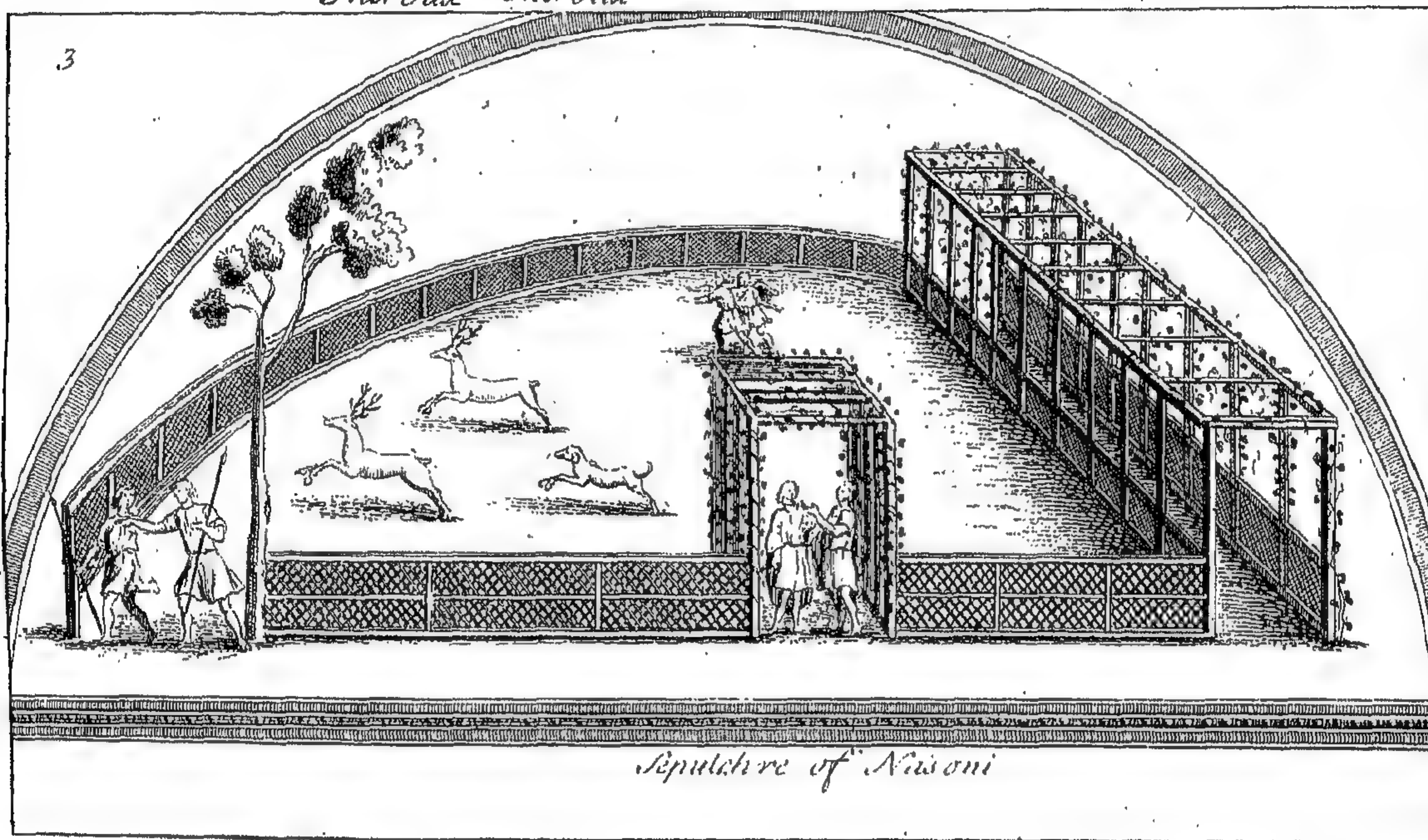
*Thiroux*



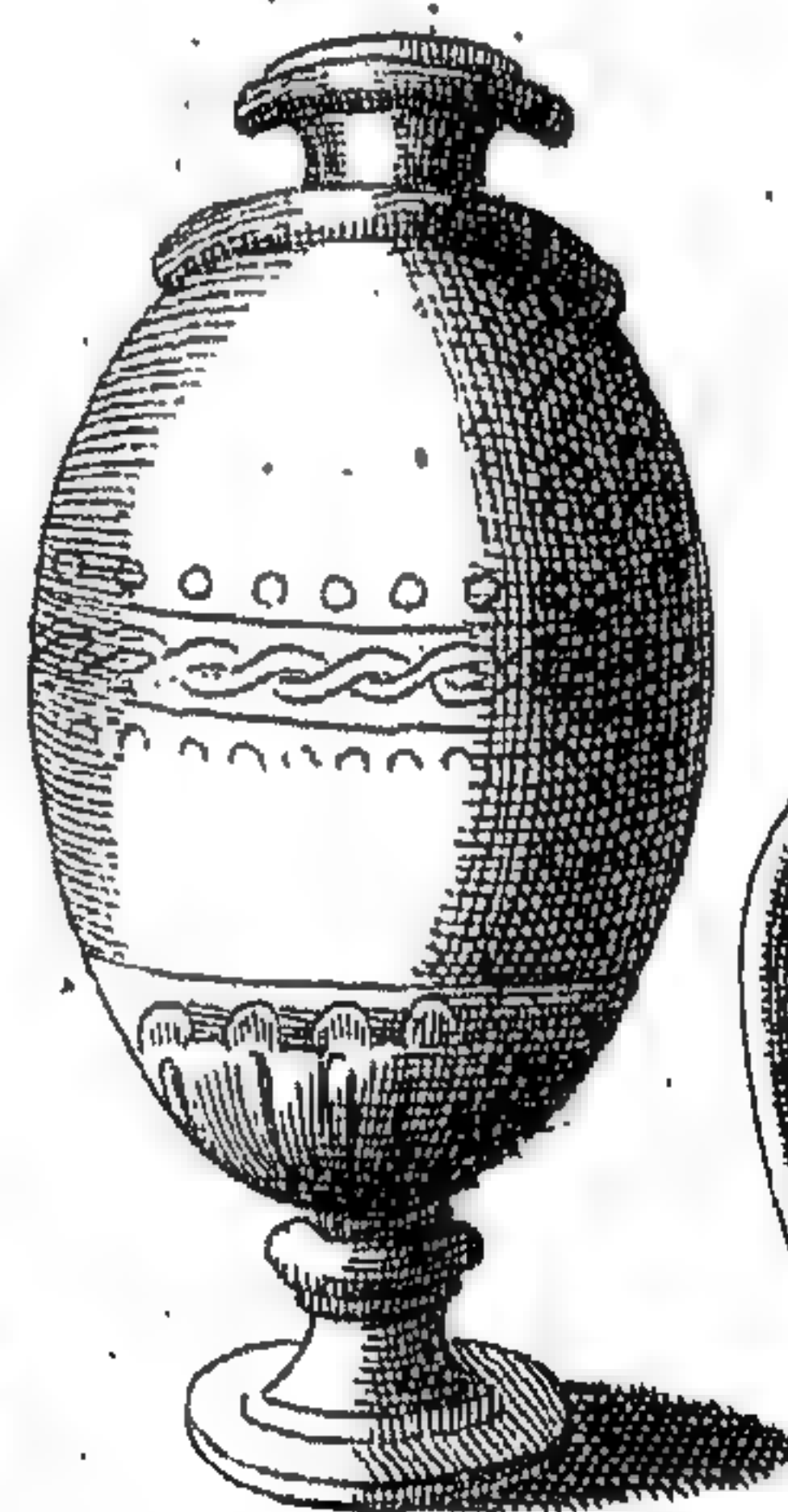
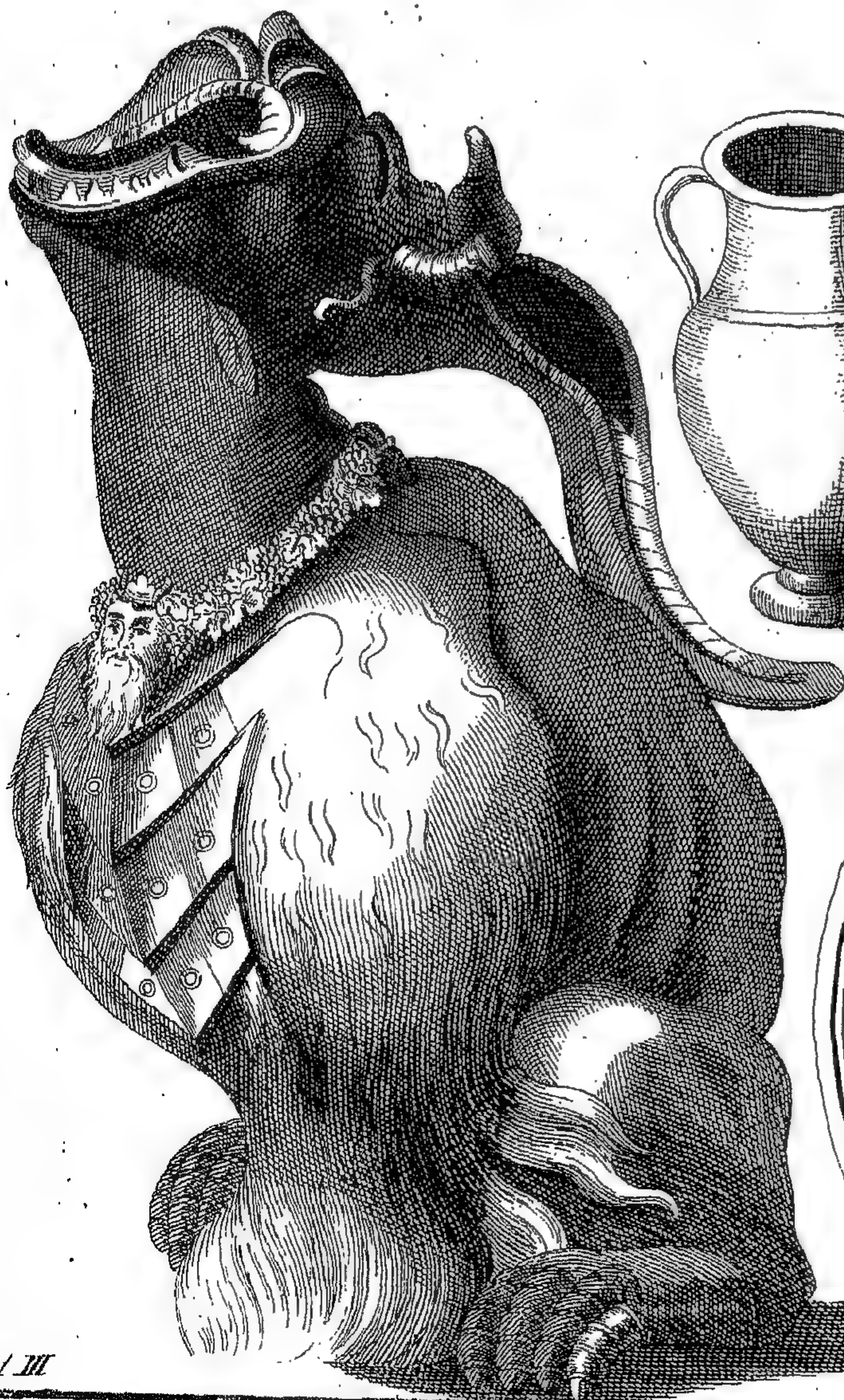
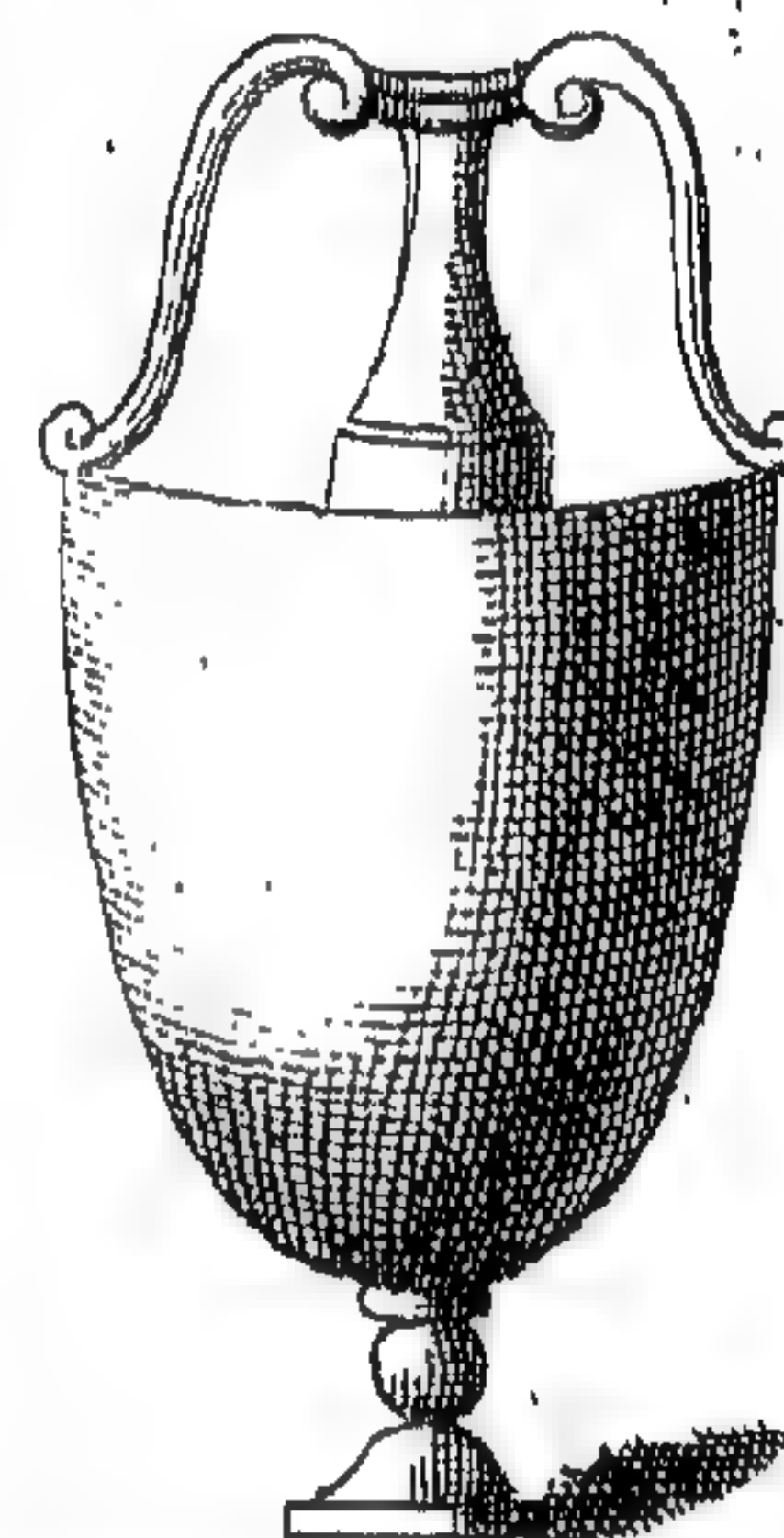
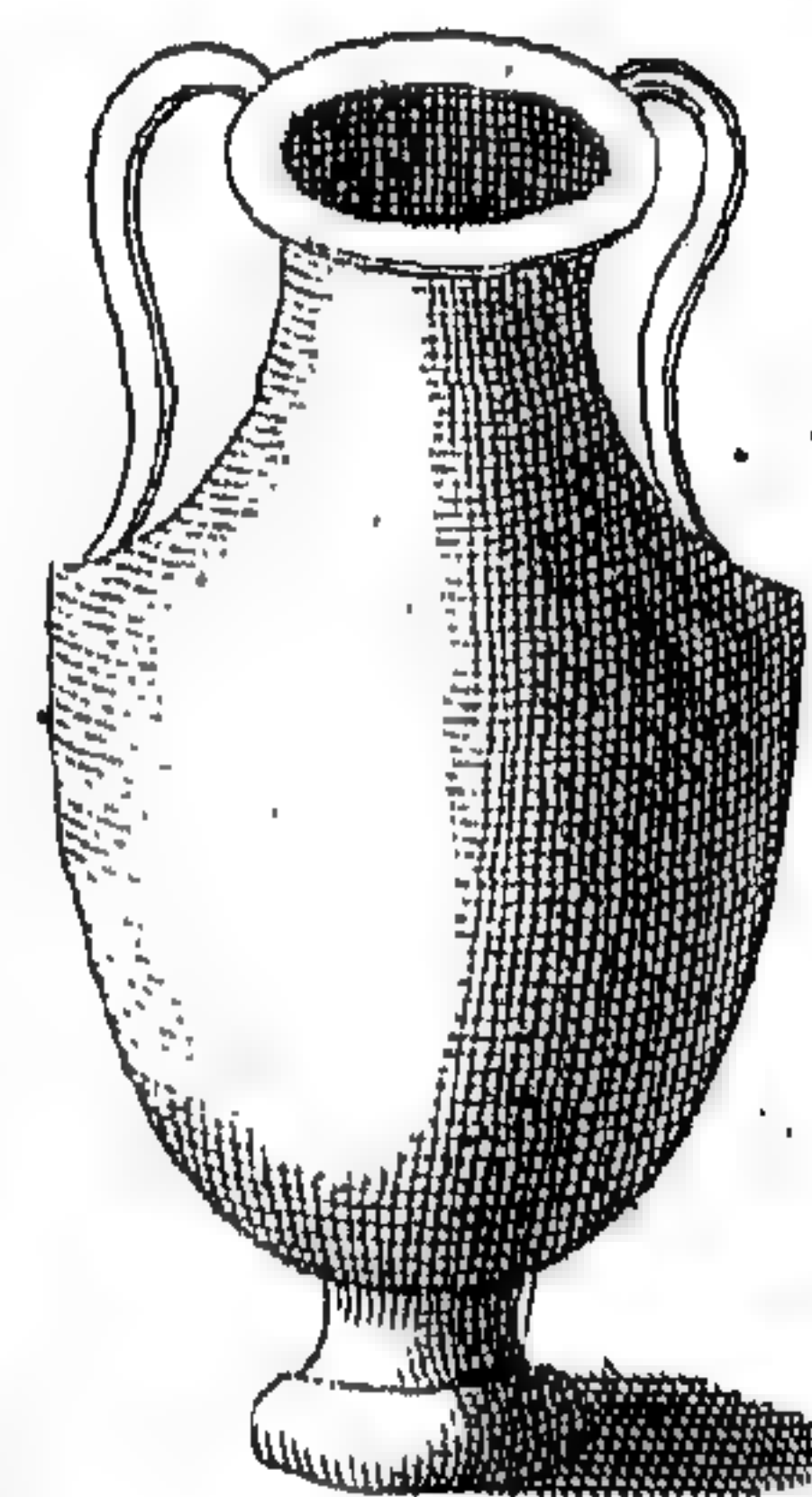
*Thiroux Thiroux*



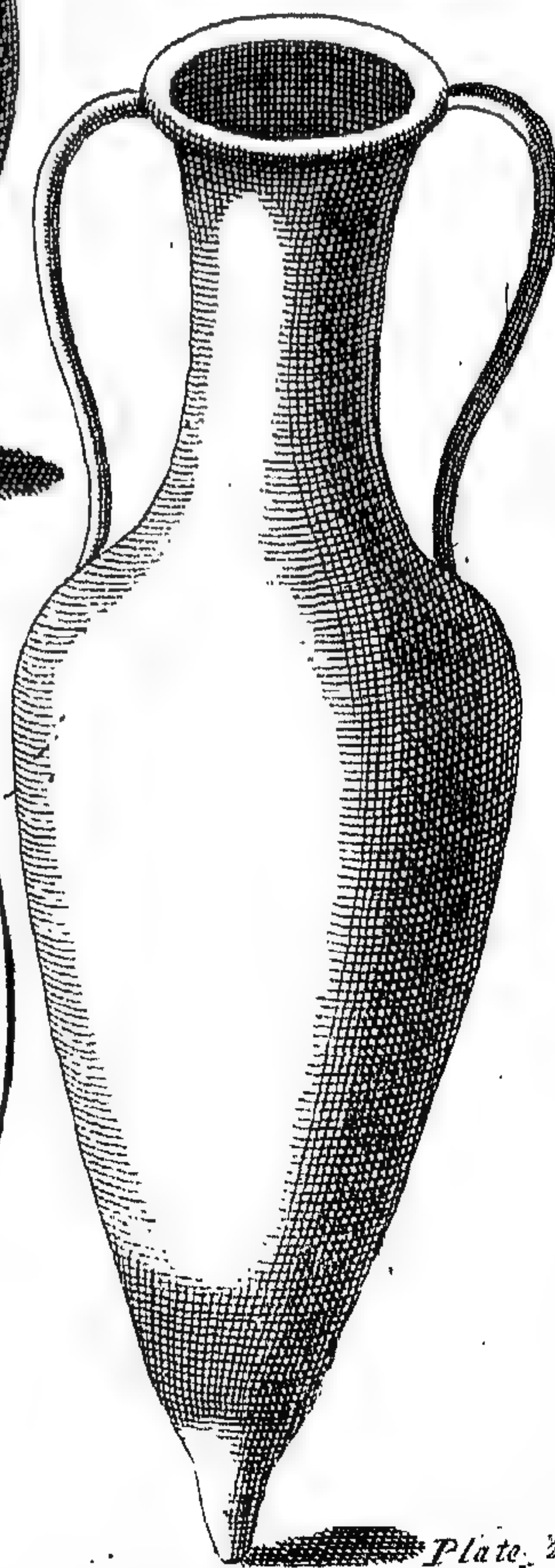
*Syon*



*Sepulchre of Nisou*



*La Chausse*





Buildings that encompass it. In the Space between the Apartments there is a very handsome Court, from whence you go to the *Triclinium* or Eating-Hall, situated upon the Sea-shore, so that when the Wind blows from *Africa*, the Walls are gently wash'd with the Waves of the Sea that dash against the Shore. This Hall has on all sides either Doors, or Windows as large as Doors, so that from the Front and two Sides one has the Prospect as it were of three different Seas; and from the back Front a Prospect of the inner Court, of the Portico and its Court, of the Avenue, and beyond that of Woods and Mountains afar off. On the left of this Hall, tho' not in the same Line, is a large Bed-chamber, then another something less, the two Windows of which open to the East and West; from whence there is also a Prospect of the Sea, more distant indeed, but then by so much more secure. This Chamber and the *Triclinium* together make on the Outside an Angle, upon which the collected Rays of the Sun fall, and render it very hot. My Domesticks therefore take up their Winter-Quarters there, and make it also a place of Exercise. All the Winds that then blow bring nothing but Fogs and Vapours, so that the Place is not to be endured.

II. At this Angle is an arch'd Room, through some of the Windows of which you have always the Benefit of the Sun. In the side of the Wall there's a kind of Book-Case, in which are a few Books more for Amusement than Instruction. There's but one little Passage from this Room to the Bed-Chamber, which being wainscoted and empty, tempers the Vapours it receives, and communicates a more salutary Air to the neighbouring Apartments. The rest of the Lodgings on this side serve for Slaves and Freed-men, tho' there are some Rooms among them that one's Friends might take up with. On the other side is a very handsome Room, and next to that a larger Room, which may serve for a little Hall to eat in; this with the Sun and the Rays reflected from the Sea is very light-some and bright. From hence you pass to a Chamber that has its Anti-chamber: This Chamber is rais'd very high, upon which account it's a proper Summer-Room, and is well defended from the Winds, which makes it also a good Winter-Room. A Partition-Wall separates this Chamber from another, and from the Anti-chamber. From hence you go to the Bathing-Room, which is cool, large and spacious; in the two opposite Walls of which are contriv'd two round Bathing Tubs that jet out into the Room, each of which are big enough to swim in, if one is so dispos'd. Contiguous to this are the anointing Rooms and Hummums; and near to these, two other Rooms more elegant than magnificent, in which are hot Bathing-Tubs, situated in such a manner, as that a Man may see the Sea while he bathes. Not far from thence is a Tennis Court that faces the Sun at its setting. Here is a Tower carried up, at the Foot of which are two little Halls, and in the Tower it self two more, above which is a large Hall to eat in; from whence you have a vast Prospect of the Sea, and along the Shore, and of the neighbouring Country Seats. There is also another Tower with a Chamber in it that looks both to East and West, so that the Sun may be said to rise and set in it. Beyond this is a large Store-House, and a Corn-Chamber, near to which is an Eating-Hall or Dining-Room, from whence in stormy Weather one may hear the raging of the Sea, without being offended or disturb'd at the Noise. This Hall over-looks the Garden, and the Walk that encompasses it; which Walk is all border'd with Box, or else with Rosemary where the Box ends. This Box preserves its Verdure in open Air, so long as it's shelter'd from the dashing of the Salt-water; but whenever that reaches it, tho' from never so great a Distance, it withers away.

III. In the inner Circuit of the Walk there's a young Vine, that casts a Shadow over it, so that one may walk even bare-foot. The Garden is set out with



‘ Mulberry and Fig-trees, these agreeing much better with this Earth than any  
 ‘ other Fruit-trees. At some distance from the Shore is an Eating-Hall, that en-  
 ‘ joys the Prospect of this Garden, as well as of the Sea, and no less agreeably.  
 ‘ Behind this Hall are two other lesser Halls, that face the *Vestibulum* of the House,  
 ‘ and another very fertile Kitchen Garden. From thence you pass into an arch’d  
 ‘ Gallery, in length not inferiour to the publick ones: It has Windows on both  
 ‘ sides, but more towards the Sea than towards the Garden, and more below than  
 ‘ above. When the Weather is fair and serene they are all set open, but when  
 ‘ windy they are shut towards the windy Quarter. Before this *Cryptoporticus* or  
 ‘ arch’d Gallery there is a *Xystus* border’d with Violets, which afford a grateful  
 ‘ Odour: This *Xystus* is very commodious in Winter by the Repercussion of the  
 ‘ Sun from the Wall of the Gallery, which Wall is at the same time a kind of  
 ‘ Rampart against the North-Wind: Nor is this Gallery less commodious in Sum-  
 ‘ mer than in Winter; for it keeps the Wall cool behind, by preserving it from  
 ‘ the hot Wind of *Africa*; shadows the *Xystus* in the Forenoon, and the Walk  
 ‘ and part of the Garden in the Afternoon: This Shadow is greater or less in  
 ‘ Proportion to the Heighth of the Sun. The *Cryptoporticus* however has never  
 ‘ less Sun, than when it’s in its Meridian: For it then falling directly upon the  
 ‘ Roof, the Windows are all set open, so that a very agreeable Air comes in, and  
 ‘ refreshes it continually.

‘ IV. At the End of the *Xystus* and the Gallery is my favourite Apartment, the  
 ‘ Apartment that I built to my own Taste, and which indeed extremely delights  
 ‘ me. In this are two *Heliocamini*, as they call them, one of which looks to-  
 ‘ wards the *Xystus*, and the other towards the Sea, but both of them towards  
 ‘ the Sun: In each you have a Prospect of the Bed-Chamber through the Door,  
 ‘ and of the Gallery through the Window. This Apartment is ingeniously con-  
 ‘ triv’d, so that it may be either join’d to the Bed-Chamber, or separated from it  
 ‘ at Pleasure, and that by means of transparent Stone-Tables and Curtains, which  
 ‘ may be taken away and replac’d with all the Ease imaginable. The Apartment  
 ‘ contains two Chairs and a Bed, at the Feet of which you have a Prospect of the  
 ‘ Sea; behind it, of the neighbouring Country Houses; and at the Head, of the  
 ‘ Forests: All which Objects may be seen separately through so many several Win-  
 ‘ dows, and sometimes all together. Contiguous to this Hall is the Bed-Chamber;  
 ‘ which is so hush and quiet, that no Noise of Servants is heard, nor Roaring of  
 ‘ the Sea, even in tempestuous Weather: Neither is the Lightning, or even the  
 ‘ Day there perceiv’d, unless the Windows are set open. What makes this Room  
 ‘ so snug and close, is the *Andron* or Mens Apartment lying between the Wall of  
 ‘ it, and the Garden-Wall; in which space any Noise from without is lost and  
 ‘ scatter’d. Under one of the Windows of the Chamber is a small Stove, which  
 ‘ communicates what Degree of Heat I please to the Room. From hence you pass  
 ‘ into an Anti-chamber, and then into a Bed-Chamber, that lies expos’d to the  
 ‘ Sun from its rising until Afternoon, tho’ indeed towards the time it is setting  
 ‘ it falls but obliquely upon it.

‘ When I retire into this Apartment, it seems as if I was out of my House; and  
 ‘ this I chiefly indulge my self in at the Feasts of the *Saturnalia*, when the Noise  
 ‘ and Clamour of my Domesticks makes the rest of the House ring. Thus I leave  
 ‘ them to enjoy and divert themselves, and by this Retreat secure my self from  
 ‘ being disturb’d at my Studies with their Din. But all these Conveniencies and  
 ‘ Delights come short of Perfection for want of Water-pipes, where I might see  
 ‘ the Water playing and spouting out: This Defect is however in some measure  
 ‘ supplied by Wells, or rather Fountains; for so they may be call’d, because how  
 ‘ little soever you dig you find Water all along the Shore: Nay, in some places,  
 ‘ if



‘ if you do but break the Ground you find Water in abundance, and that sweet too,  
 ‘ without the least Taste of Salt, though it lie so near the Sea. The neighbour-  
 ‘ ing Forests furnish us plentifully with Wood; and at *Ofia* we are supplied with all  
 ‘ the other Necessaries of Life. A frugal Man indeed might find what is suffici-  
 ‘ ent in a neighbouring Village, separated from my House only by another Coun-  
 ‘ try-Seat: For in this Village there are three publick Baths, which is very com-  
 ‘ modious when one has not time to heat the domestick ones, or when a Man’s  
 ‘ Stay is so short that he has not time enough to prepare them. The Country-  
 ‘ Seats hereabout, that are sometimes contiguous to each other, and sometimes se-  
 ‘ parate, make a beautiful Shore, and afford a most agreeable Variety; insomuch  
 ‘ that one would take them for so many Cities, whether you take a View of them  
 ‘ from the Sea, or the Shore. In calm Weather nothing can be more charming  
 ‘ than this Shore; but so it happens, that we for the most part experience the  
 ‘ contrary, and find the Inconvenience of a tempestuous Sea. This Sea does not  
 ‘ abound with the most exquisite Fish: Soles, however, and Prawns are taken  
 ‘ there very excellent in their kind. My *Villa*, after all, furnishes me with all  
 ‘ those things that the Inland Country-Seats enjoy, and especially Milk; for there  
 ‘ all the Flocks and Herds gather together from their Pastures to seek Water and  
 ‘ Shade. Do not you think therefore I have abundant Reason to reside here, and  
 ‘ to be in Love with my Residence? And can you, after all I have said, be so  
 ‘ strongly attach’d to the City, as not to leave it for a while to come and see my  
 ‘ Habitation? I hope not, and therefore flatter my self I shall see you here; nay,  
 ‘ I earnestly desire it, that to all the Pleasures I here enjoy, I may have that addi-  
 ‘ tional one of your Company. *Adieu.*

In this Description of *Pliny’s* there are many Passages not very intelligible; but on the contrary so very difficult, that were ten Men of Learning to translate it apart, I dare venture to affirm, not one of them would agree with the rest throughout. Let no one wonder therefore if my Translation differ from that of the celebrated *M. Felibien*, who has given one in *French* of two of *Pliny’s* Country Houses, of each of which he has also given a Plan agreeable to his Interpretation. That Gentleman has indeed succeeded as well as can be expected in Matters of so much Obscurity, in which whatever Care is taken, and what Application soever is given, it is not possible to avoid a Diversity of Opinions: For when Descriptions of this kind, so full of Particulars, and of uncommon Words hardly intelligible, are turn’d into another Language, a Man is under a Necessity often of guessing at the Sense, and if so, every one has the Liberty of making his own Conjectures.

## C H A P. XV.

*I. A Country House, taken from an ancient Picture. II. The Pipes for a Fountain. III. The Stop of a Fountain. IV. A Cascade. V. A Picture representing Mountains, and Water.*

**I**N *Pliny’s* Country House all the Rooms seem to have been of a Floor, and no upper Stories, except in the Tower where the Eating-Hall was. This is also observ’d in a Country House taken lately from some Paintings found in the Plate 21: hot Baths of the Emperor *Titus*, the Image of which we here present you with. 6 This House has but one Floor, except in the Tower, which is built higher than the



the rest; the uppermost Story of which is full of Windows on all sides, for the sake of the Light, and the Pleasure of a Prospect, as *Martial* observes:

*Et turre ab alta prospicis meras laurus.*

'Twas there they us'd to take their Repasts; for which Reason *Pliny* calls it *Cœnatio*, a Hall to eat in. The grand Meal of the ancient *Romans*, as has been already observ'd, was the Supper; for at Breakfast and Dinner they eat but sparingly. As to the Use of the principal Part of the Building, we know but little; it was however adorn'd with a Portico and Statues. The Lyre and Tripod in the upper part of the House shew that *Apollo* was the tutelar God of it. There is also another small, but elegant Building, four-square, which has likewise its Portico, at the side of which there seems to be the Steward's Habitation, and the Steward and his Wife going into it. The Roof of this is a plain Superficies, adorn'd with certain Vases of an uncommon Form. I have indeed seen a Vase of this kind made of Alabaster, and undoubtedly antique, at the late Bishop of *Cambray's* House. The Reader will observe the other little Ornaments; as the Lions; the Curtain spread to cast a Shadow; the *Priapus*, which was never wanting in Gardens and Houses of Pleasure, and which is here plac'd upon a Rock; and the Fisherman with his Line. This *Villa* or Country-Seat seems to have been upon the Sea-shore, as well as that of *Pliny's*. The Gardens are here conceal'd from Sight by the House and other Buildings.

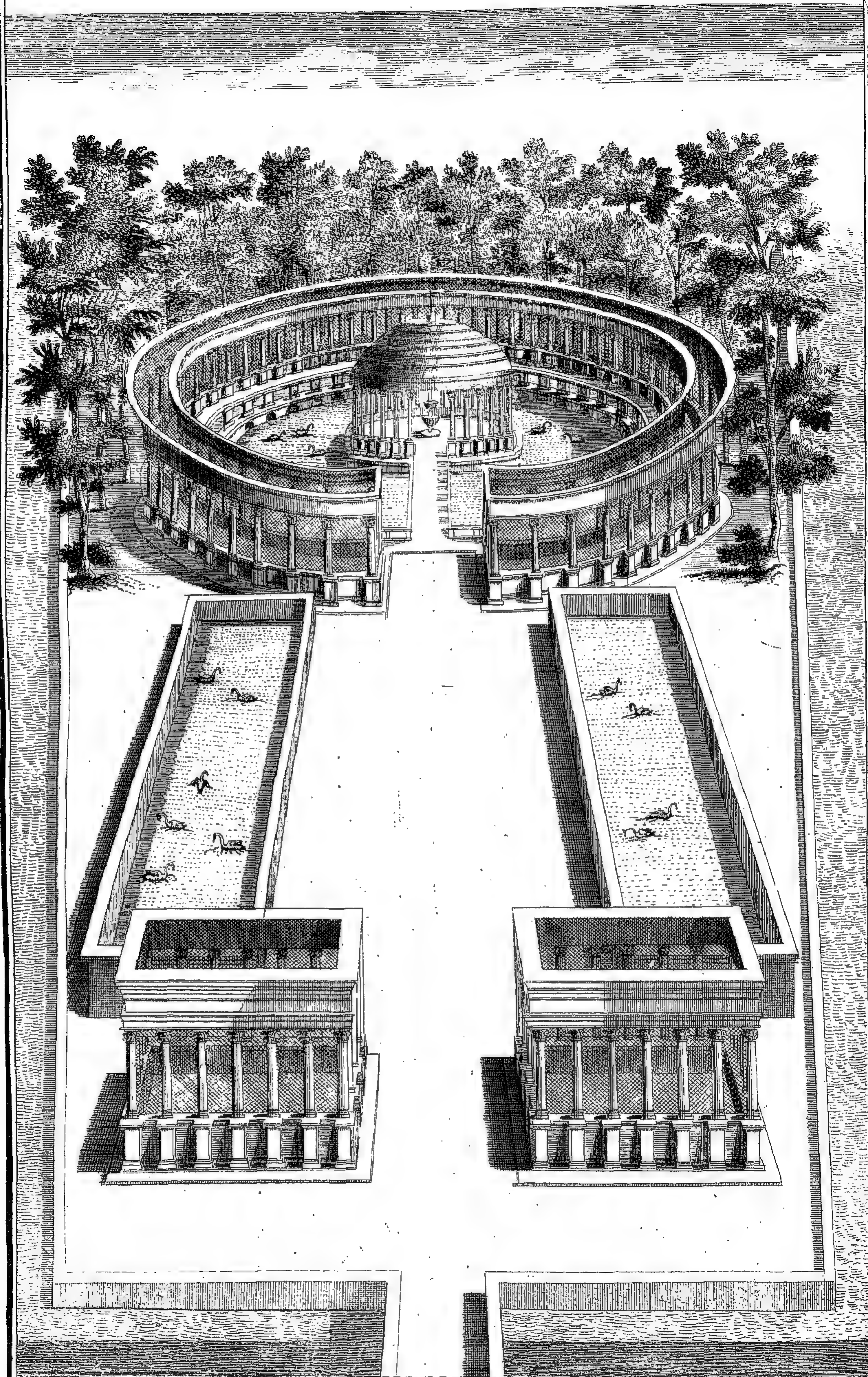
II. One of the Ornaments of these Country-Seats were Fountains, of which there now remain only some few Pipes, one of which is in the Cabinet of M. *Foucault*, adorn'd with a Genius of the Garden, whose Feet are plac'd upon the Head of a Dolphin. But of what use another Pipe from the same Cabinet was, I know not, it being open but at one end; we shall however exhibit it for the learned Reader to judge of it. To these Figures is added another of an antique Pipe sent me from *Avignon* by the Marquis *de Caumont*; not unlike which we have one in our own Cabinet, which we suppose has likewise belong'd to a Fountain: 'Tis of Brass, and a curious Piece of Workmanship, and was formerly gilt; as may be seen by the Traces of Gilding that remain.

III. The *Epistomium* or Stop of a Fountain here given<sup>10</sup>, was publish'd by F. *Molinet* in his Cabinet of S. *Genevieve*, where the Original now is, that formerly belong'd to M. *de Peiresc*. The Design is found in a MS in the Library of S. *Victor* at *Paris*, with many others of M. *de Peiresc's*. That learned Gentleman has added at the bottom of the Design several Passages from Authors that speak of these Stops or Cocks of Fountains, call'd by them *Epistomia*. Each Pipe or Canal, says *Vitruvius*, has its proper Cock or Stop enclos'd in an Iron Handle, which being turn'd the Pipe opens. This Cock is of Brass; but we are told by *Seneca* they had them sometimes of Silver. There is represented upon this a Figure not unlike a *Mercury*, holding a *Sistrum*: Some Animals are also there exhibited.

IV. In the *Justinian* Gallery there is the Form of a Fountain with Cascades; which I have given a place here<sup>11</sup> upon the Credit of those who profess to print nothing from that Gallery but what's antique, having never examin'd that Monument with my own Eyes. This Cascade, and that of the following Landskip, are the only ones I have yet met with in the Books of ancient Monuments. The Reader is left to consider the Form and Ornaments of them. To these we have here added an Umbrello<sup>12</sup>, taken from a Bass-Relief of the *Orgia* of *Bacchus*, publish'd in the second Volume. The five Canisters or *Calathi* of different Forms<sup>13</sup> which are given, are taken from several parts of this Work.

V. The Landskip at the bottom of the Plate<sup>14</sup>, where Mountains, Rocks, and Rivers are exhibited, was taken from an old Painting. Several Structures are here also







also exhibited, some round, and others square; together with a kind of little Temple, at the Entrance of which are three Deities; Goats also and Sheep, and a *Cascade* of a singular Form, are likewise represented, together with two Rivers gushing out of a Rock, and falling upon a round Building, the top of which is divided into a great number of Windows, each of which make afterwards a *Cascade*. But all this Picture was probably nothing but the Painter's Invention.

## C H A P. XVI.

- I. *The magnificent Aviary of Varro.* II. *A singular Parlour for eating.* III. *The Horologia of the Ancients.* IV. *A Pleasure-House of Dioclesian at Spalatro.* V. *The shaded Walks of the Ancients.*

I. **T**O the Landskip above we here add that part of *Varro's* Country-House, PLATE XXII. which he calls *Ornithon*, that is, an *Aviary*; some Ruins of which remain at this Day, and which I my self saw when I was at Mount *Cassin*. This *Aviary* was situated between two small Rivers, *Vinius* and *Cassinus*; which is the most that can be made of it now. There were perhaps greater Remains of it, when *Pirro Ligorio*, the celebrated Architect and Antiquary, drew the Plan of it, which is now above a hundred and seventy Years since. We do not much depend upon *Ligorio*; but forasmuch as this Draught of his is agreeable to *Varro's* Description of it, we shall give both the Draught and the Description; tho' in many places *Varro* is so obscure, that he is hardly intelligible; This however does not hinder, but that the Form of the *Aviary* may be discover'd from what he says of it. At the Entrance of it, he says, there were two Portico's or large Cages built with Columns all round, and cover'd at the top and on all sides with Nets to hinder the Birds from flying out. The way to the Court was through the Space that was between the two Cages, which Court was border'd on the right and left with two Pools of Water, whose Length considerably exceeded the Breadth. From the Court they pass'd to a large double Colonnade, whose first Circumference of Columns was of Stone, and the second of Fir, which from the first or outer Circle was distant five Foot; all which intermediate Space was full of Birds, hinder'd from flying away by Nets spread over the whole, as before. Between the Columns there was a kind of little Theatre, made as it were with Steps, for the Birds to perch upon; which Birds were of various Kinds, and especially of the singing kind, as Nightingales and Blackbirds. A little Canal furnish'd them with Water, and their Meat was given them under the Nets. Under the Pedestal of the Columns there was a Stone rais'd above the Key a Foot and nine Inches, and the Key rais'd above the Water in the Bason two Foot, the Breadth of which was five Foot, so that the Guests might conveniently walk there. At the bottom of the Key near the Water there were Holes made for Ducks to shelter in.

II. In the middle of the Bason there was a little round Island border'd with Columns that sustain'd a *Cupola*, where *Varro* us'd to eat. In the Center of this there was a round Table that turn'd upon an *Axis*, so that the Boy that waited could easily turn any part of what was upon it to any of the Guests. Within the *Cupola* was a moving Hemisphere, in which *Lucifer* govern'd in the Day, and *Hesperus* in the Night, both of them describing the Hours. In the same Hemisphere there were also describ'd eight Winds, with a Hand that always pointed to



the Wind that then blew, like the Clock that *Cyprestes* made at *Athens*. The Design of this *Aviary* is magnificent, as may be seen in the Image of it; and was probably drawn by *Ligorio* from *Varro's* Description of it; he having never been at Mount *Cassin* himself, that I know of, to take the Plan from the Original. But be that as it will, the Draught he has given us agrees with the Description of *Varro*. This *Aviary* was but a part of *Varro's* Country-House, who had also a *Museum*, and other Buildings too, no doubt, the Form of which we are ignorant of.

III. Having taken notice, after *Varro*, of the Clock *Cyprestes* made at *Athens*, I shall take Occasion from thence to say something of the Clocks of the Ancients. These Clocks therefore that mov'd upon Wheels were not in Use in the very early Days of Antiquity, but were the Invention of much later Ages; before which they had nothing but Sun-Dials or Hour-Glasses. The first of these with the *Gnomon* was an early Invention, the *Greeks*, as *Herodotus* says, having learn'd from the *Babylonians* the Art of Dialling, and of dividing the Days into twelve Parts. Long also before *Herodotus*, there was mention made of the Sun-Dial in the second Book of *Kings*, Chap. 20. 11. and in the Prophecy of *Isaiah*, Chap. 38. 8. which Passage nevertheless is not without some Difficulty. But tho' this Passage was undoubtedly meant of a Sun-Dial, yet that does not hinder but that the *Babylonians*, who were so famous for Astronomy and Chronology, might be the first Inventors of it. 'Twas *Anaximenes* the *Milesian*, the Disciple of *Anaximander*, who, *Pliny* says, found out the Art of Dialling, and taught it at *Lacedemon*, where they call'd it *Sciotericon*: But *Diogenes Laertius*, in the Beginning of *Anaximander's* Life, attributes the Invention of it, after *Phavorinus*, to the Master of *Anaximenes*. The Invention, *Pliny* says, was carried to *Rome* by *Lucius Papirius Cursor*, twelve Years before the War with *Pyrrhus*, and the Dial put in the Temple of *Quirinus*. Other Dials were made in process of time: Among which *Augustus* set one up in the *Campus Martius*, which *Pliny* reckons an admirable Piece of Work: It had an Obelisk for a *Gnomon*, and a Stone-Pavement, in which were certain Spots of Brass that shew'd by their Shadow the Length of the Days and Nights. But as these Sun-Dials were of no use to them in dark cloudy Weather, they invented a sort of Hour-Glasses with Water, that mark'd both the Hours of the Day and Night; which Invention is ascrib'd to *Scipio Nasica*. In great Houses there were Servants, whose Business it was to advertise their Masters of the Time of the Day. *Trimalchio*, *Petronius* says, had a *Horologium* in his *Triclinium* or Eating-Hall, and had a Trumpeter to sound every Hour, and to apprise him every now and then how much time he had lost. The same *Trimalchio* order'd by his Will that a Dial should be set upon his Sepulcher, where the Epitaph was to be, that those who wanted to know the Time of the Day, might be oblig'd to read his Name whether they would or no.

IV. The Palace of *Dioclesian* at *Spalatro* in *Dalmatia*, was also a famous Pleasure-House, whither he retreated after he had abdicated the Empire. 'Twas situated near *Salona*; and since then a City has been built upon it, that took its Name from *Palatium*, with some Corruption: For *Spalatro* is certainly deriv'd from it; nor is the Letter *S* that is added at the Beginning of the Word without Example; for in the Diocesis of *Carcassone*, near the Abbey *de la Grasse*, there's a Priory depending upon the same Abbey, which was anciently call'd *Palatium* or *Palatium*, and now *Spalais*. The Circumference of the old *Villa* of *Dioclesian* makes at this Day two thirds of the City of *Spalatro*, and is an exact Square. 'The four Sides, says *Spon*, have each of them a Gate, three of which remain of elegant as well as solid Structure. The Stones under the Arch are graff'd in a Manner one upon another; the Builders in those Days pretending by that way to make



‘ make the Arch more secure. On the Sides of each Gate there were two small  
 ‘ Towers *Hexagons*, which serv’d at once for an Ornament, and for a Guard. All  
 ‘ that Part of the City enclos’d in the Circuit of the old Palace is arch’d in many  
 ‘ Places, and affords many antique Ruins. On that Side next the Sea there was a  
 ‘ *Xystus*, and a Wall of the same heighth full of Windows, to give a Prospect of  
 ‘ the Sea. These Windows have their Inter columns, with a Frise above of the  
 ‘ *Dorick* Order pretty well proportion’d. Each Side of the Square is two hundred  
 and twenty Paces long; in the whole Space whereof all the old Monuments that  
 remain are three small Temples, one an Octogon, another four-square, and the  
 third round. Between these Temples there’s a square Portico, three Sides of which  
 rest upon Arches and Columns. *Spon* is of Opinion this also is the Remains of a  
 Temple, which is not improbable; but by the Image of it, which we have here  
 carefully copied, it seems rather to have been a Portico, that might as well belong  
 to some House as to a Temple. None of the Lodgings built by *Dioclesian* now  
 remain, all the Materials having probably been us’d to build the City with. Un-  
 der the Circuit of this Palace we have given the Figure of a certain Vase<sup>2</sup>, such as  
 the Ancients us’d to put in their Gardens and Parterres, by way of Ornament.

V. They had also their Walks shaded with Vine-branches; some of which sort  
 we see in the Pictures of the Sepulchers of the *Nasones*. What we have here gi-  
 ven<sup>3</sup> is at the Extremity of a Park, whose Pales are Lattice made of Canes. Two  
 Stags are running in the Park, pursued by two Men and a Dog; and at the two  
 Gates are two Men more to stop the Stags from flying into the Fields.

## B O O K IV.

The Vases and Vessels of every sort; the Measures, the *As*  
 and its Parts, Monies, and Weights.

### C H A P. I.

*I. Corinthian Vases. II. Earthen Necro-corinthian Vases. III. Presents made  
 of Vases at Feasts. IV. Vessels of Coptos in Egypt; Vessels of Samos and  
 Delos.*

I. **W**E come now to treat of all sorts of Vases and Vessels, many and vari-  
 ous Names of which occur in Writers. Monuments also afford us a  
 great number of Vases of different Forms, the proper Names of which is hard to  
 assign them; many of these having taken their Names from the Matter they were  
 made of; as the celebrated *Corinthian* Vases, for Instance; which were made of  
 the Metal that run together at the burning of the City of *Corinth* by the *Roman*  
 Army commanded by *L. Mummius*. This Metal was a Mixture of Gold, Silver,  
 Brass, and other Metals that melted and incorporated, and became afterwards of  
 greater Value than pure Gold.

II. *Strabo* speaks of another sort of *Corinthian* Vases that were found at the re-  
 building of the City of *Corinth*, which was many Years after the Fire. *Corinth*,  
 says he, having laid a long time desert, was at length rebuilt by *Cæsar*, who judg-  
 ing



judging that Place of too great Importance to be left desolate, sent thither a Colony of Freed-men; who afterwards digging among the Rubbish and Sepulchers, found a great number of Earthen Vases, and many others of Brass, the Workmanship of which they admir'd, which encourag'd them to make farther Searches: They therefore open'd and dug up all the Sepulchers, and by that means amass'd a very great number of Vases, which they sold for a great Price. The City of *Rome* thus became full of those sorts of Vases, which they call'd *Necro-corinthian*, a Name they chiefly gave to such as were made of Earth. At the first these Vases were in great Estimation, and sold as dear as those of *Corinthian* Brass; but at length they came to be of less Value. By what *Athenæus* says in the Beginning of his Book, it appears that the Earthen Vases of *Chios* were in great Esteem.

III. Until the Times of the *Macedonians*, says *Athenæus*, they made use of Earthen Vessels at their Banquets; but as the *Romans* afterwards became very luxurious and extravagant, *Gleopatra*, the last Queen of *Egypt*, affected to imitate them; and that she might not change the Names of the old Vessels, she call'd her new ones, which were made of Gold and Silver, by the Name of *Cerama* or Earthen, and made Presents of them to the Guests when they went home. These Presents however at grand Banquets they call'd *Apophereta*; the Custom of which was settled and common, and many Examples of it to be met with in Antiquity. But such costly Presents as Cups of Gold and Silver, were probably not often repeated: Nor does the Custom appear to be very ancient, seeing *Philip* King of *Macedon*, Father of *Alexander* the Great, hid every Night under his Pillow a little Phial of Gold that he had, for fear it should be stolen from him; which shews that in his Time Gold was not very plentiful.

IV. Among the several sorts of Earthen Vessels, those of *Coptos* in *Egypt* were of greatest Value; for they so mix'd them with Aromatics, as to preserve the Odour in them. The Vessels of *Samos* were also of great Value, as *Pliny* informs us; who says that Earthen Vessels were generally us'd, and that those of *Samos* were in so great Estimation, that they were serv'd up at Table. Some are of Opinion these *Samian* Vessels were so call'd from *Samos*, a City in *Greece*; but others think it was from a certain Chalk that's found in *Italy* not far from *Rome*, which they call *Samian*. But it is probable, after all, that if these Vessels were made of that *Italian* Chalk, they had the Name of *Samian* given them only from the Resemblance this Chalk had with that of *Samos*. *Festus* makes mention of *Lesbian* Vessels, which did not take their Name from the Matter they were made of, but were so call'd from their Form and their being invented in the Isle of *Lesbos*. 'Twas not so however with the Vessels of *Delos*, for these receiv'd their Name from the Matter they were made of, *Deliack* Brass being in great Estimation, and equal almost in Value with *Corinthian*. Something like this appears from *Cicero*, who accuses *Verres* of having carried away a great number of *Deliack* and *Corinthian* Vessels.

## C H A P. II.

I. The Vases called *Murrhina* or *Myrrhina*. II. Whether they were the same with those made of *Onyx*. III. *Chrystal* Vases.

I. **T**HE Vases call'd *Murrhina* or *Myrrhina*, which at *Rome* were of extraordinary Value, were first brought thither by *Pompey* at his Return in Triumph from the East. The six *Murrhinian* Vases that he brought were dedicated



cated to *Jupiter Capitolinus*; which sort of Vases, or the Matter they were made of, were found in several Places of the East, especially within the *Parthian* Empire, but chiefly in *Carmania*. This Matter, *Pliny* tells us, is thought to be made of a certain Moisture condens'd under Ground by the Heat, which is never bigger than a small *Abacus* or Counting-Board, nor thicker than a Drinking-Cup. The Lustre of these Vases is not great, they being indeed more neat than shining; but that which makes them of so great Value is the Diversity of Colours; the Spots being sometimes of a kind of Purple-colour, sometimes white, and sometimes both mixt together in such manner as to make a kind of Fire-colour, or pale Purple, the Colour of which is nevertheless bright, the white also taking a small Tincture of the red. These Vases have also a certain Odour that makes them valuable.

II. These are *Pliny's* Terms, about which there has been no little Dispute between the Criticks and Antiquaries. For some there are of both these that will not allow this *Murrha* or *Myrrha*, from whence comes the Name of *Myrrhinian* Vases, to be any thing else than the *Onyx*; and this Opinion of theirs they found upon the Diversity of Colours related by *Pliny*, which are very often found in the *Onyx*, and upon a Passage in *Appian*, where those very Vases brought by *Pompey* at his Triumph are call'd Vases of *Onyx*, tho' *Pliny* calls them *Myrrhinian*. *Egging* and *Beger* are both so firmly perswaded of these *Murrhinian* Vases being the same with those of *Onyx*, that they make no scruple of calling the two *Onyx* Vases, one of which is in the Cabinet of *Brandebourg*, and the other of *Brunswick*, *Murrhinian*. Many other learned Men however reject this Opinion, and will have it that *Appian* in that place does not speak of the same Vases *Pliny* takes notice of, and that the Vases call'd *Myrrhinian* are very plainly distinguish'd in *Lampridius* from those of *Onyx* Vases: They farther argue that none of the Ancients ever said that the *Murrha* and the *Onyx*, and the Vases made of them, were the same thing; that *Arrian* also distinguishes the *Murrha* from the *Onyx*; as do also *Martial*, *Juvenal*, and many other Authors; and that *Propertius* sufficiently intimates, that what they call'd *Murrhea pocula* was made of some sort of Matter bak'd in the Fire:

*Murrheaque in Parthis pocula cocta focis.*

From which Passage there are some that think these *Murrhinian* Vases were a kind of *Porcelane* or *China* Ware. For my own part, I am firmly perswaded these *Murrhinian* Vases were not the same with those of *Onyx*, tho' I know not in what the Difference between them consisted. I shall not therefore take upon me to determine whether this humid Matter call'd *Murrha*, was condens'd into a Stone in the Earth, as *Pliny* and *Arrian* seem to intimate, or whether they did not make use of Fire to condense it, as *Propertius* plainly says they did. Those, however, that pretend the *Parthi foci* were nothing but subterraneous Fires in the Country of *Parthia*, seem to me to do Violence to *Propertius's* Words.

III. Crystal Vases were also reckon'd of great Value by the Ancients; nor did their Bitterness, says *Seneca*, at all lessen the Value they had for them. They had also Vases of Gold and Silver in great number; but the most of what they us'd were of Brass, or Earth, or Wood, or Glass.



## C H A P. III.

I. *Vases distinguished according to their Size and Use.* II. *Large earthen Vessels for keeping Wine and other Liquors.* III. *Marked with their Owner's Names.* IV. *Wooden Vessels used by the Romans, and some of them of an extraordinary Size.*

I. **W**E come now to speak of Vases and Vessels of all Sizes and Uses; and that we may observe some Order therein, we shall distinguish them according to their Forms and Magnitudes, that we may treat particularly of every Species of them. Amongst the several sorts of Vases, there were some appropriated to the Kitchen; others to the keeping of Wine and other Liquors; others again to several Uses in the House, as Pitchers, Flagons, Bottles and Vials; and others to drink in, as Cups, Dishes, Bowls and Goblets. Of those belonging to the Kitchen, we have already given an Account of, together with what Figures we have taken of them from ancient Monuments.

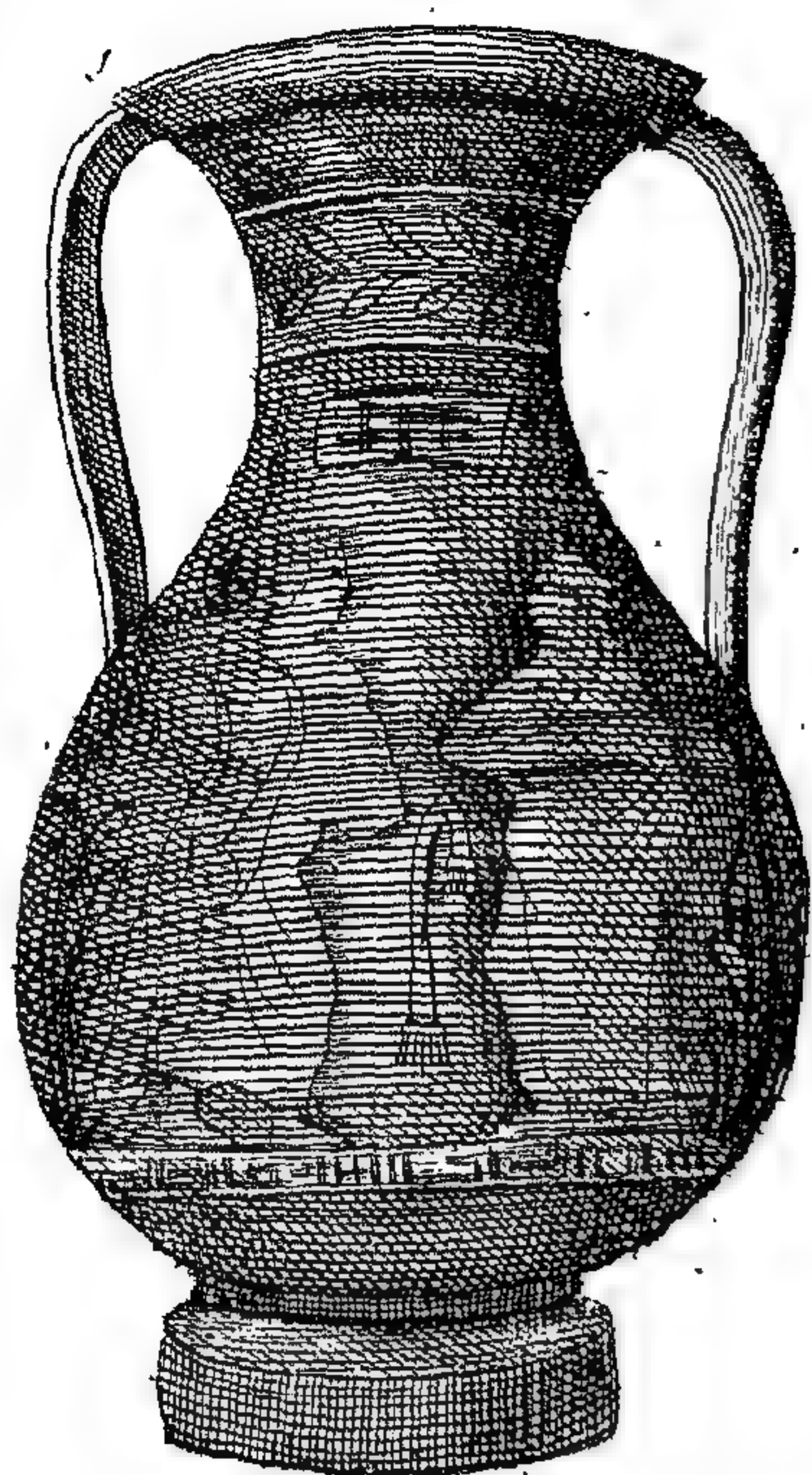
II. We shall therefore treat in this place of the Vessels the Ancients kept their Wine in, which they call'd *Dolia*, *Seriae*, and *Amphoræ*. These were for the most part Earthen Vessels, and generally pointed at the Bottom, the better to fix them in the Earth or Sand. I my self have seen a great number of them in the Garden of the late M. *Voiret*, the *French* Consul at *Rome*; the Situation of which Garden was before S. *Matthew* in *Morulana*, the Place where the Potters of old *Rome* liv'd, as we are inform'd by *Varro*, who says that their Work-houses were upon the right Hand of the *Lucus Esquilinus*: Which *Lucus Esquilinus* was, according to the common Opinion at the Descent of Mount *Esquilinus*, which is the very Place where the Church of S. *Matthew* in *Merulana* now stands, at the right of which, without any intermediate Space but the Street, was the *Villa Voiretiana*. The same *Voiret* reported, that in digging up the Ground there, he found above a hundred of these large Vases, a great part of which he had made Presents of to several Persons, and the rest kept in his Garden in a long Range, which I consider'd at my leisure. They differ'd something in Size from one another, but might hold one with another five and twenty or thirty *French* Pints: Most of them were pointed at the bottom, the better to fasten them in the Earth or Sand. We here present you with the Figures of some of them. A Vase of this kind found at *Auntun* is much larger<sup>4</sup>; and more capacious than these others, and has an Inscription of these initial Letters, P. S. A. X. In the *Villa Alteriana* I have seen Vases of this kind yet much larger than those in the *Villa Voiteriana*: But the greatest of all are the two Vases in the *Villa Ludovisia*, plac'd upon two Pedestals, each of which hold above a Hoghead. These Earthen Vessels were what the Ancients put their Wine in, and preserv'd to a great Age, as *Martial* has it;

*Et multa fragrat testa senibus autumnis.*

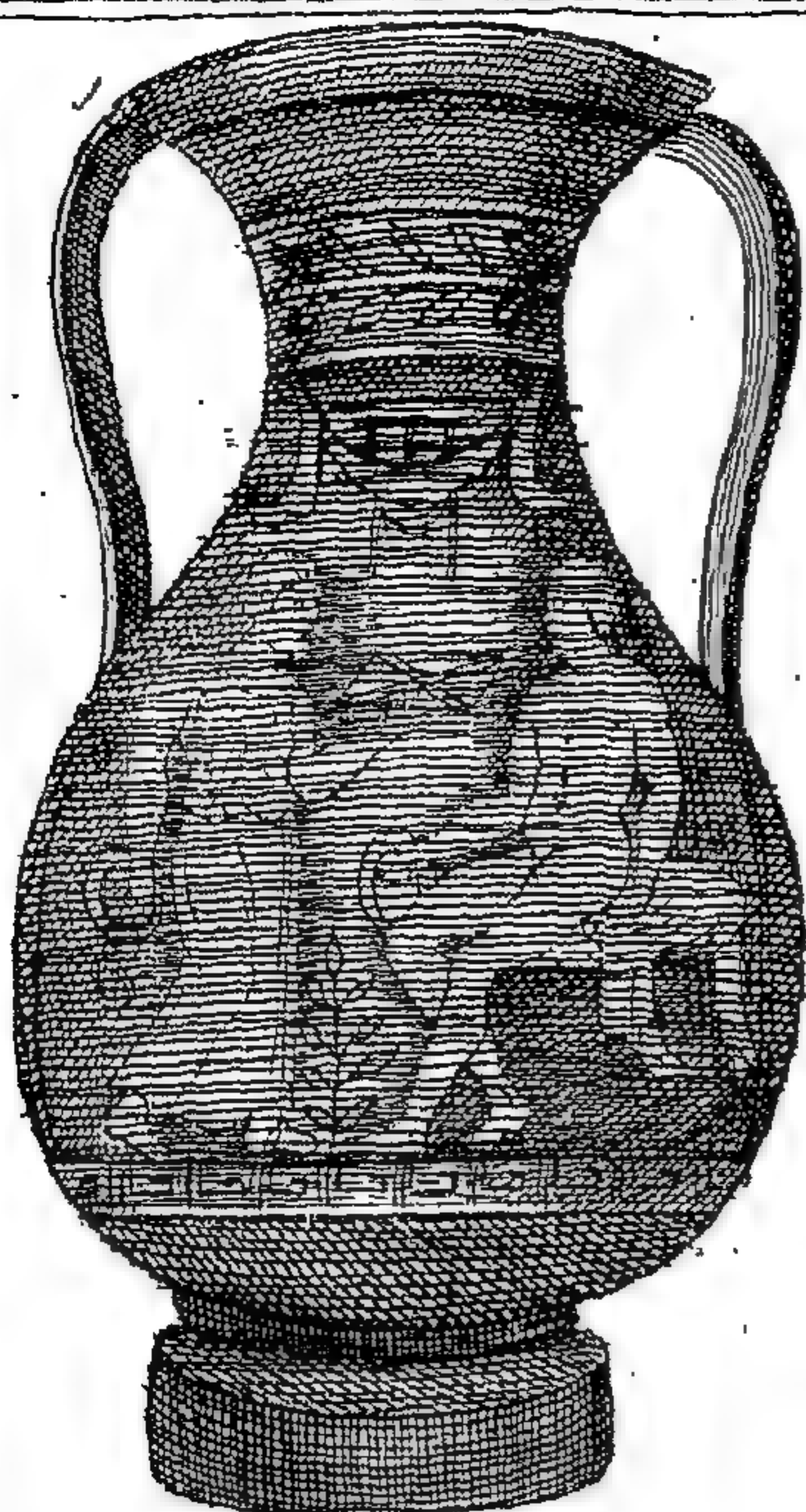
<sup>5</sup> And those very large ones with two Handles<sup>5</sup>, that are here exhibited, were what  
<sup>6</sup> they call'd *Diotæ*<sup>6</sup>, which is to say a Vessel with two Ears or Handles: For so *Horace* calls them in these Words;

*Deprome Sabinum quadrima  
 O Taliarche merum Diota.*





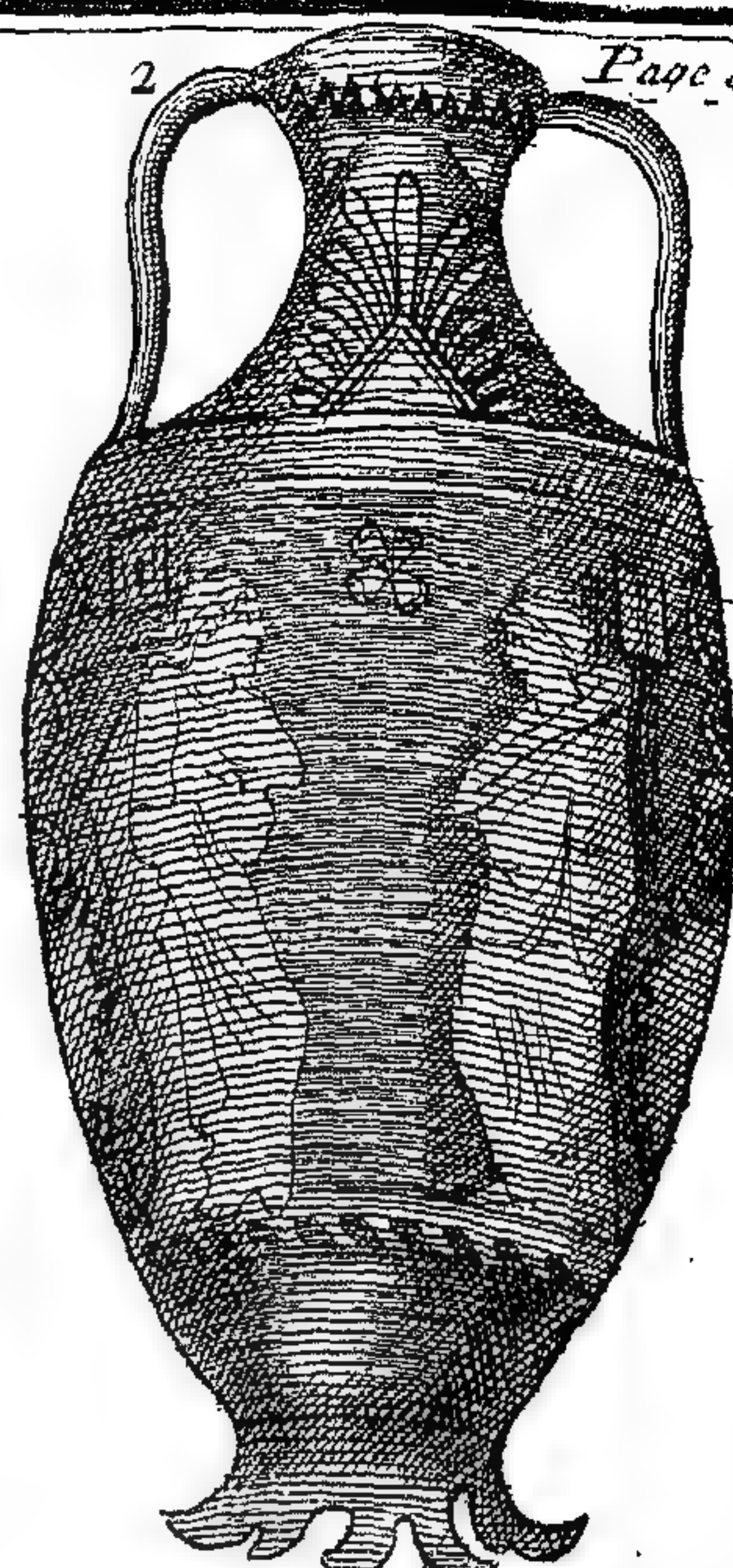
Girardon



Girardon



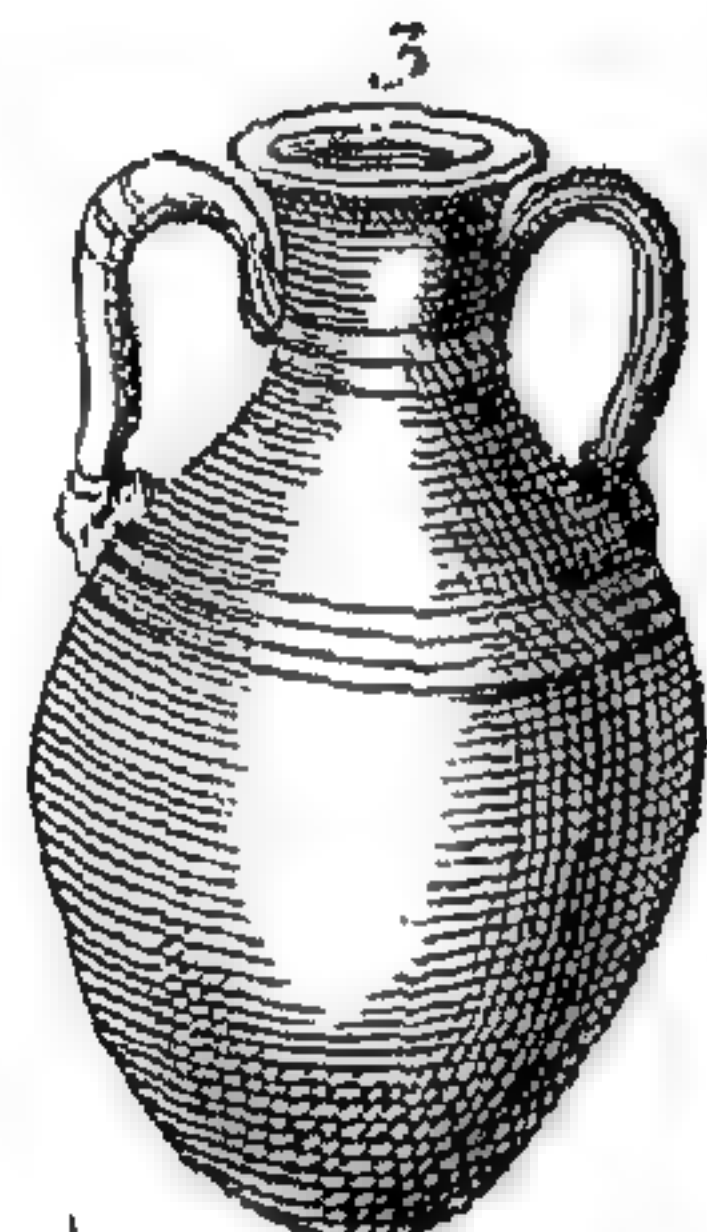
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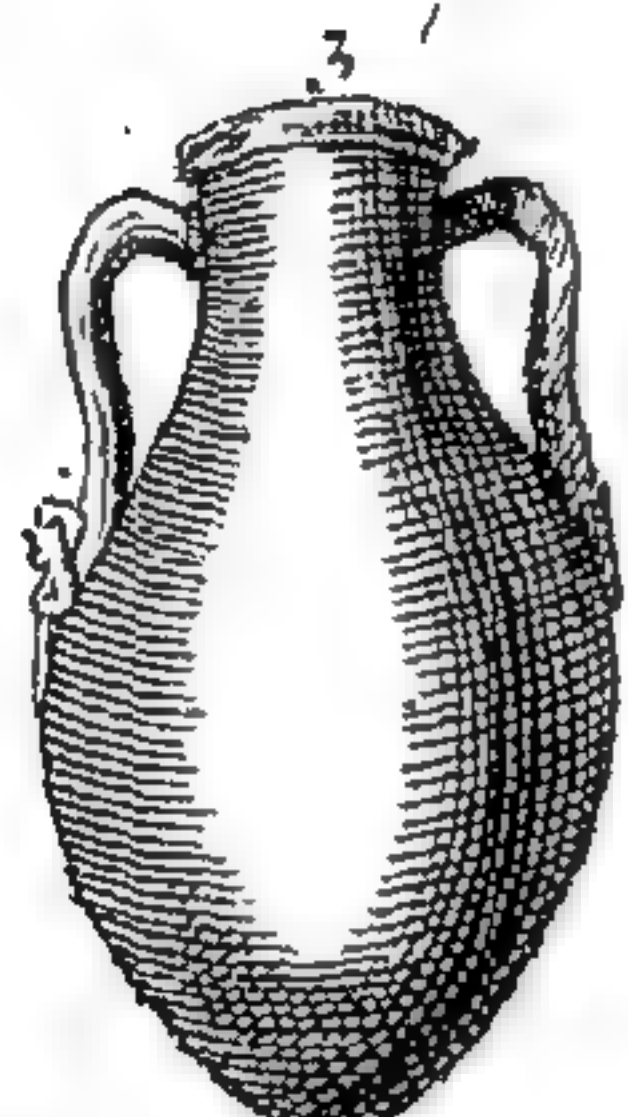
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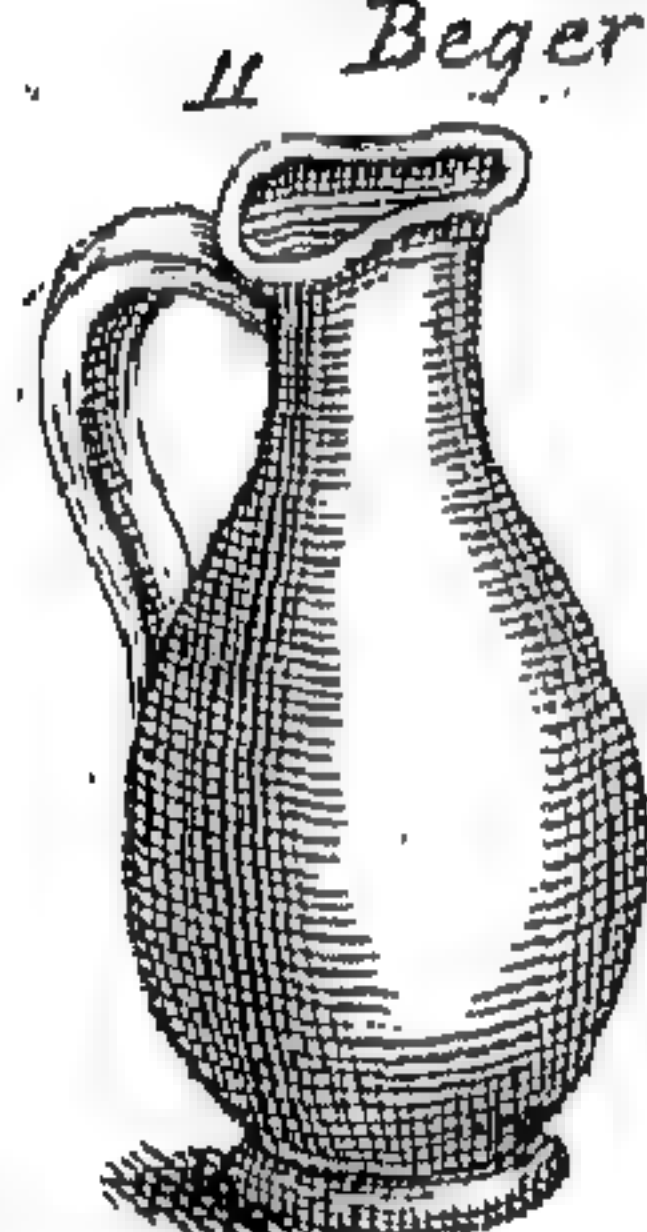
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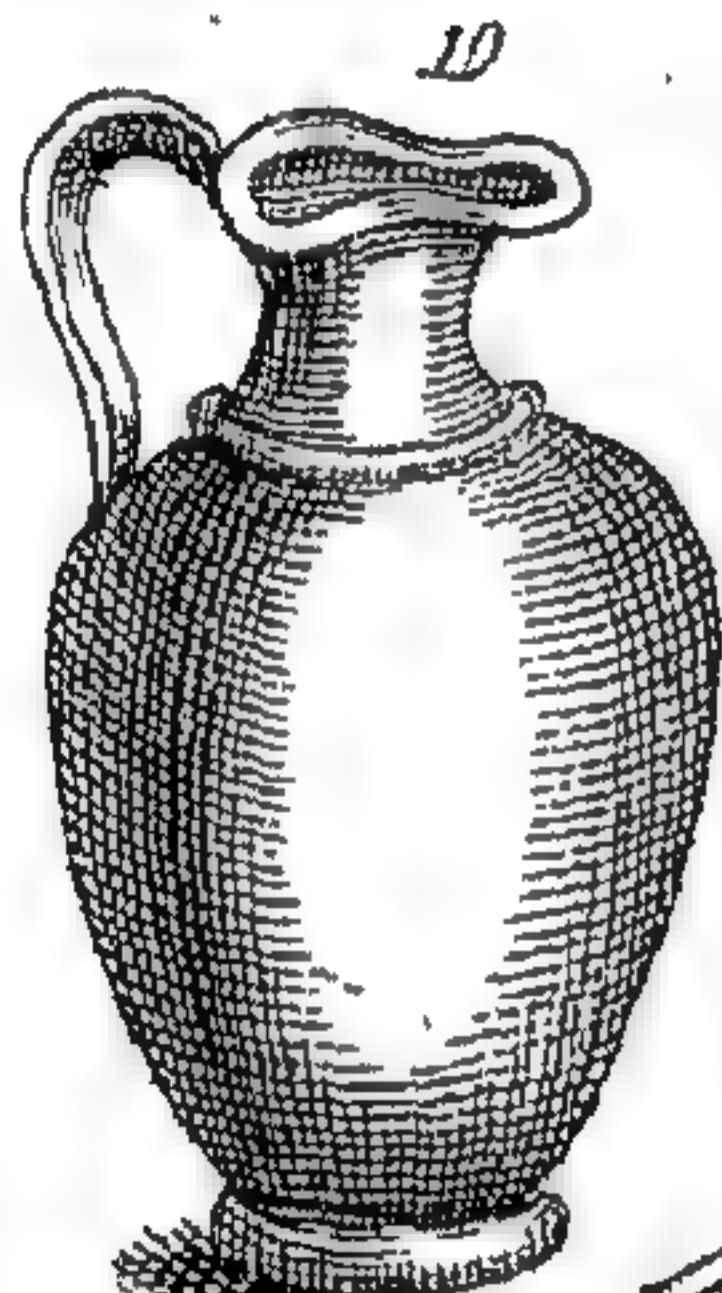
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La Chausse



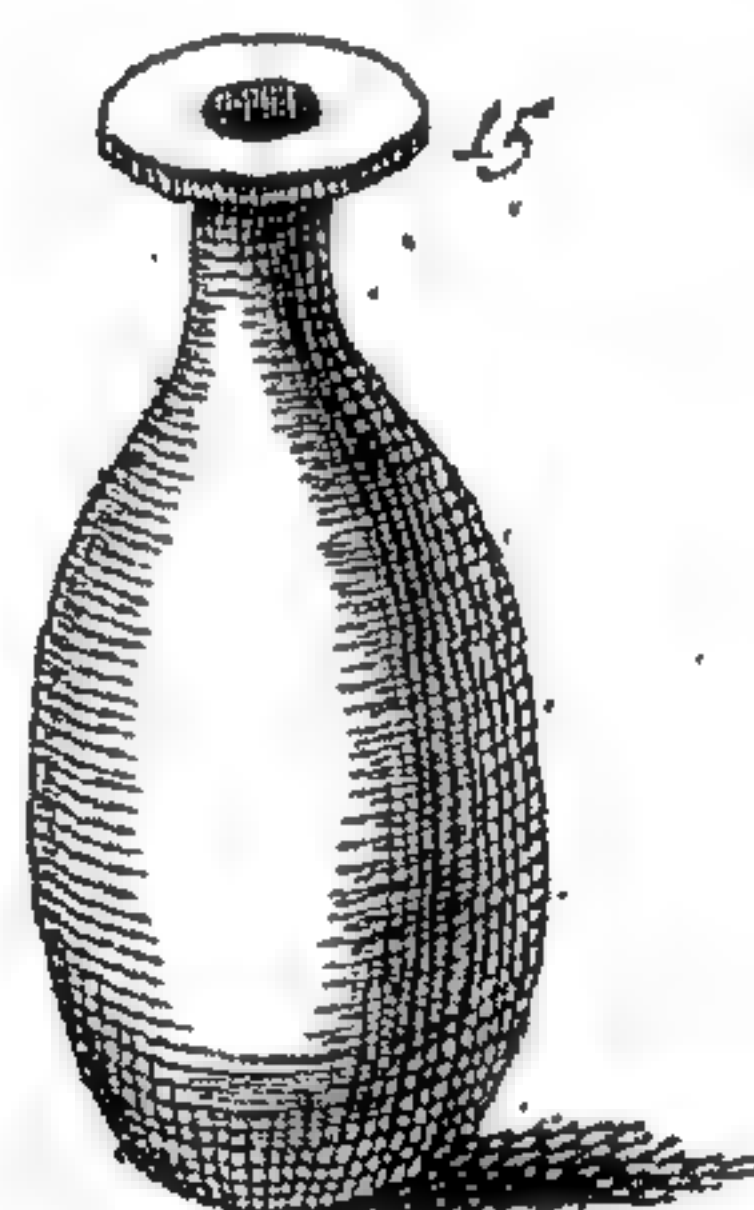
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Bonanni



M<sup>r</sup> Foucault



La Chausse



Beger



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The Ancients had old Wine in great Esteem, as appears from the last cited Passage in *Horace*, where he calls for Wine of four Year old; and also from a *Greek* Inscription publish'd in my *Diarium Italicum*, where it's said, that on such a Day a large Earthen Vessel of Wine should be given of three Years old; *οὗτος τριετής κεράμιον*.

III. These great Earthen Vessels were often mark'd with the Master's Name, which was done while the Clay was soft, and before it was bak'd; two of which kind I observ'd in the *Villa Voiretiana*, one with the Name C. CALER, and the other with L. SAL.... the rest of the Name being wanting through the Vase's being broken in that place. A great number of Seals of this kind is to be met with, for the most part oblong, but sometimes of another Form, which they us'd to impress the Earthen Vases with; before they were bak'd; some Figures of which shall be given below in the Chapter of Seals.

Part of the following Vases in this Plate seem to have been applied to the same Use; to which we have also added several others of a different Form, without knowing either their Use or Name.

IV. The *Romans* made use also of Casks and Hogsheads, made and hoop'd as ours are at this Day; many of which we find upon the Columns of *Trajan* and *Antoninus*, and were probably us'd for greater Convenience of Carriage, and Provision of their Armies; because we seldom meet with any of them, except upon Carriages, and in Boats. But they did also make use of them in their Houses: For *Strabo*, speaking of that Part of *Italy* now call'd *Lombardy*, and praising its Fertility, that he may shew the Abundance of Wine that's made there, says they made wooden Casks bigger than Houses, *οἱ πῖθοι ἐὺλανοὶ μείζους οἴκων εἰσὶ*. From which Passage one may infer that their Houses in that Country were very small.

## CHAP. IV.

I. *An Hetruscan Vase with Figures.* II. *What the Amphora was, or Pitcher with two Handles.* III. *A remarkable Hetruscan Vase.* IV. *Skins, or Leather Bottles.*

I. **T**HE Cabinets of *Italy* are full of *Hetruscan* Vases adorn'd with Figures, the Ground of which is a kind of dark Red, perhaps the Colour of the Earth they are made of, and the Colour of the Figures yellow, black and white. They are for the most part fifteen or sixteen Inches high, and contain pretty near five or six *French* Pints. Those of them which I have seen, and that in great Numbers, differ very little from one another as to Size. The two first Figures PLATE XXIV. are from the Cabinet of the late M. *Girardon*, a celebrated Engraver; one of which <sup>1</sup> exhibits on one side two *Hetruscan* Men, with Cloaks that fall down to their Feet, and on the other side a naked Wrestler sitting and holding a Shield, to whom a Woman presents a Tablet, and holds in her other Hand a Crown, the Reward <sup>2</sup> of Victory. The other Vase of M. *Girardon's* <sup>2</sup> represents on one side two Men with Cloaks as before, and on the other side a naked Man holding a Horse by the Bridle, probable a Race-horse, that Sport being much in vogue among the *Hetruscans*. *Tertullian* calls these Sports *à Lydis ludi*; which might very well be, the *Hetruscans*, as *Herodotus* tells us, being a Colony of *Lydians*.

II. Under



- 3 II. Under these *Hetruscan* Vases are two other Vessels<sup>3</sup> with two Handles, one  
 4 of which has at the Foot of the Handles<sup>4</sup> the Figure of a little Child. *Beger* is  
 of Opinion these are two *Amphoræ*; those Vases being so call'd, from their having  
 two Handles like Ears; upon which Account they may also as well be call'd *Diotaæ*,  
 as the Vases are we have taken notice of above. And indeed it's very probable  
 the *Amphora* and *Diota* were only two Names for the same thing, seeing *Horace*,  
 who, in the above-cited Passage, calls the Vessel they kept their Wine in *Diota*,  
 calls the same in another place *Amphora*:

*Amphoræ fumum bibere institutæ.*

- 5 This is not pointed at the bottom any more than the following one<sup>5</sup>, in which respect  
 they are unlike the former *Diotaæ*; but then we have already observ'd that they were not  
 all thus pointed. The Grammarians pretend the *Amphora* was an Earthen Vessel; tho'  
 this, *Beger* tells us, is of Brass; in which he differs from those Gentlemen. The Gram-  
 marians, adds he, do not agree with *Homer*, who in two places takes notice of an *Am-*  
*phora* of Gold, ἀμφιφοῖνα χρύσειον, and in another place of an *Amphora* of Stone, ἀμφιφο-  
 ῖνα λίθινον. But here it must be observ'd, that it's so common a thing with Grammarians  
 to put the *Species* for the *Genus*, that we ought not to wonder at their saying the  
*Amphoræ* were made of Earth, because the greatest part of them were so in effect.  
 This brazen *Amphora* is from the Cabinet of *Brandebourg*, as well as the follow-  
 6 ing one<sup>6</sup>, which *Beger* takes from an *Egyptian* Vase, because at the Foot of one  
 7 of the Handles there is the Figure<sup>7</sup> of *Osiris*. But whether this is a sufficient Proof  
 of its being so, I know not, because we find so many Images of *Egyptian* Deities in  
*Roman* Monuments, that *Osiris* may very well be suppos'd to be found among them  
 in the Vases that are made at *Rome* or in *Europe*. Besides, I do not find that  
 this Figure is really an *Osiris*. *Amphoræ* are also observ'd in other Monuments,  
 as in that very curious Vase of *S. Dionys* in the first Volume.

- 8 III. Another *Hetruscan* Vase<sup>8</sup>, publish'd by *M. de la Chaussée*, has on one side  
*Diana* or *Minerva*, holding a Helmet in one Hand, and in the other a long  
 Staff or Spear; which Symbols seem to denote her a *Minerva*; did not the Hind  
 on one side of her signify rather a *Diana*: But after all, it may be neither  
*Diana* nor *Minerva*, these *Hetruscan* Deities being not made like other Deities.  
 On the other side are three Figures, one holding a small Vase, another a Horn,  
 and the third with his Hands under his Garment. The Use of these Vases was  
 probably for keeping of Wine and other Liquors, and of these I take it, it was  
 that *Martial* speaks, in that Passage where he mentions *Vasa Aretina*:

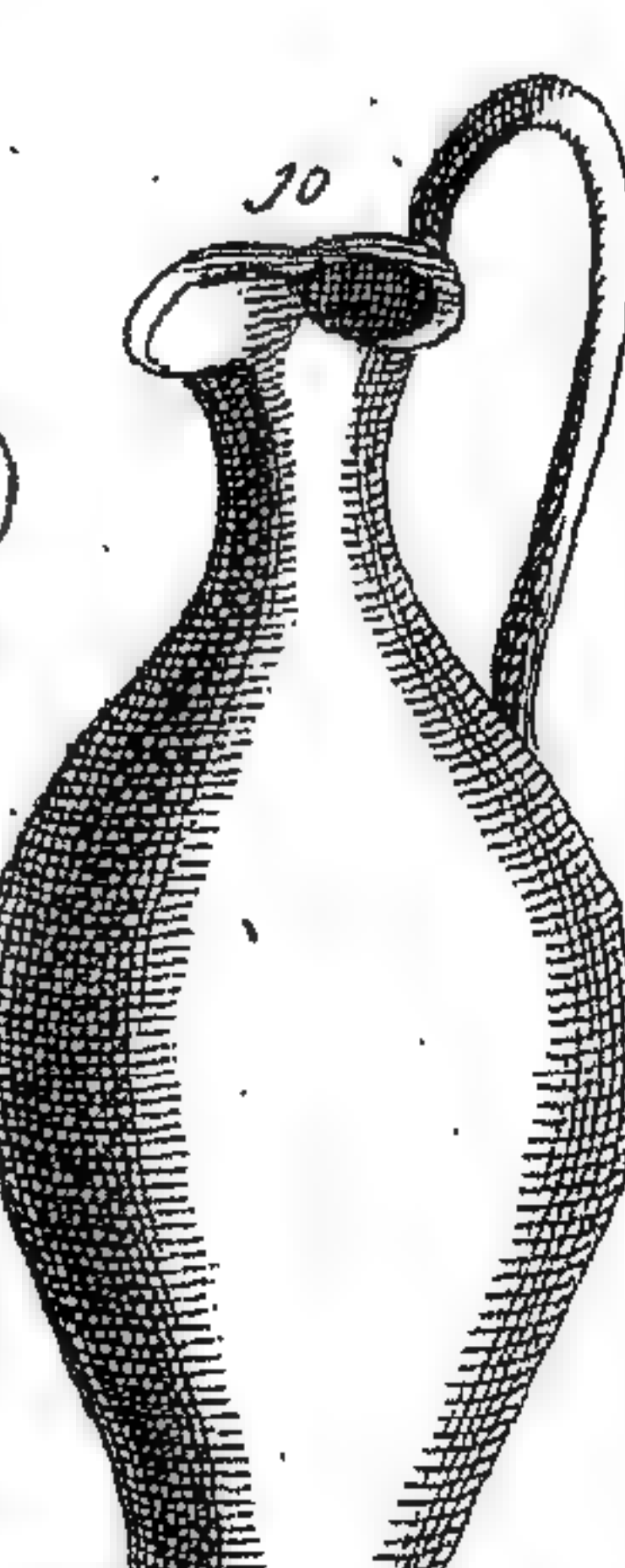
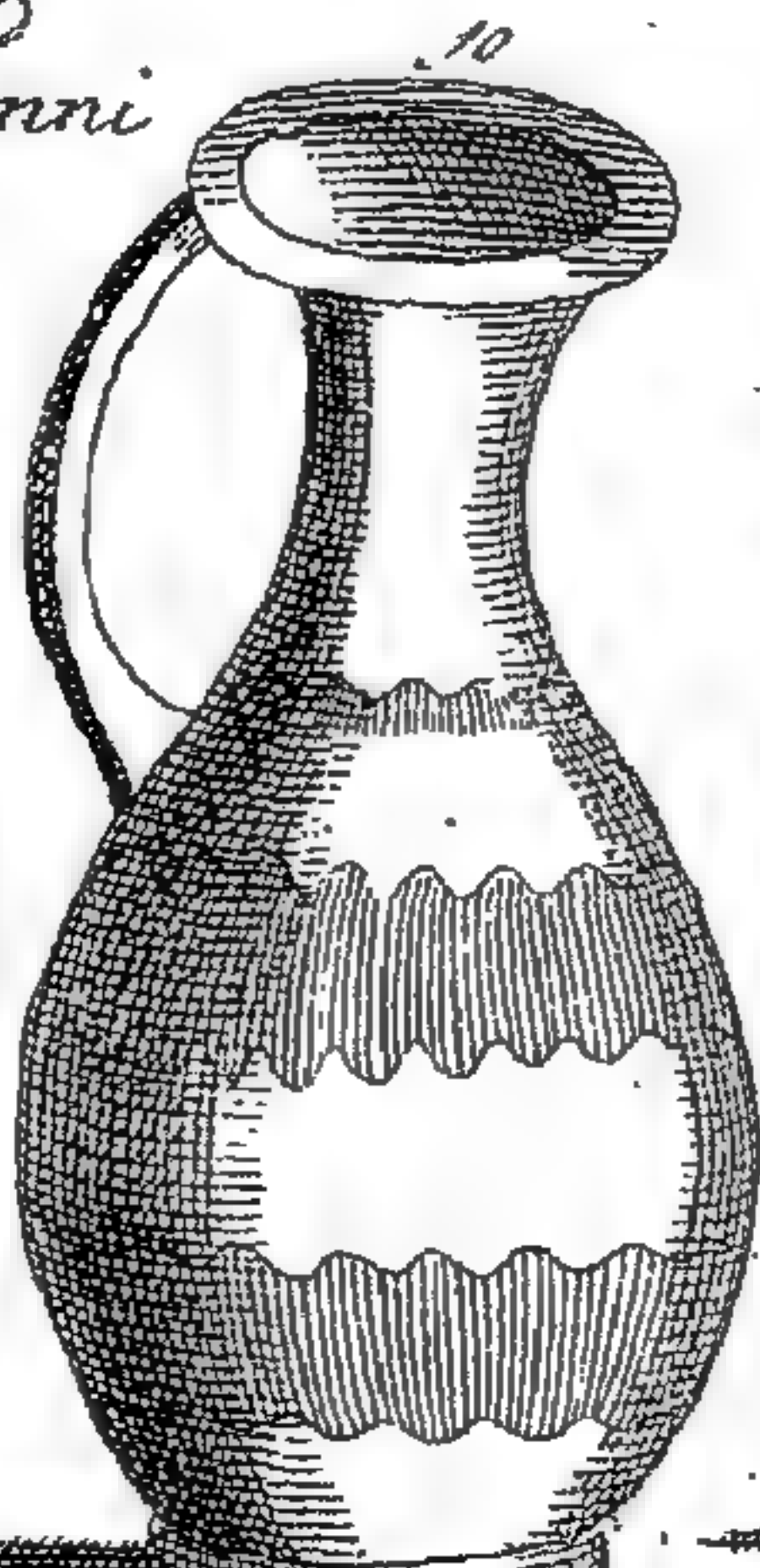
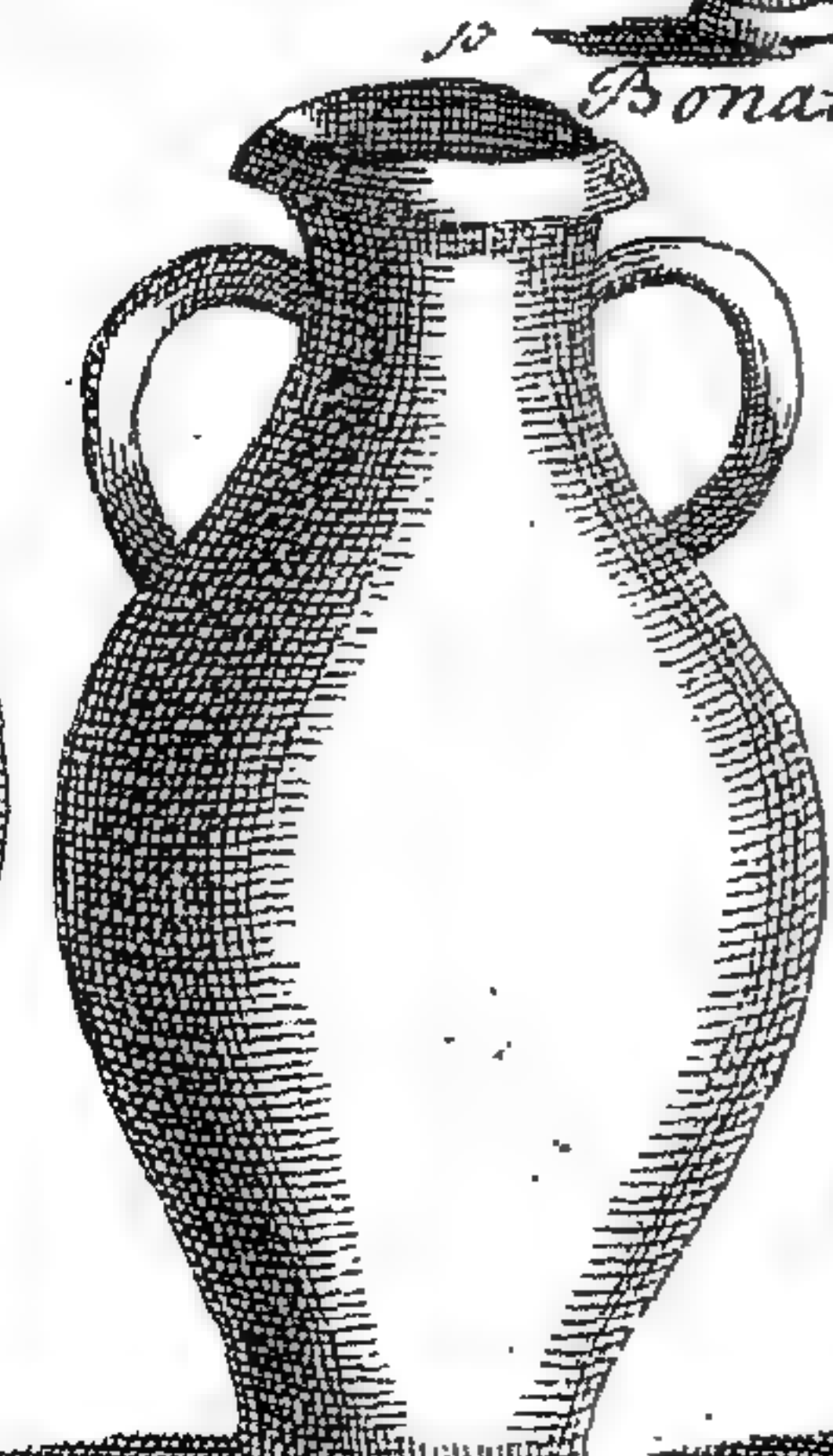
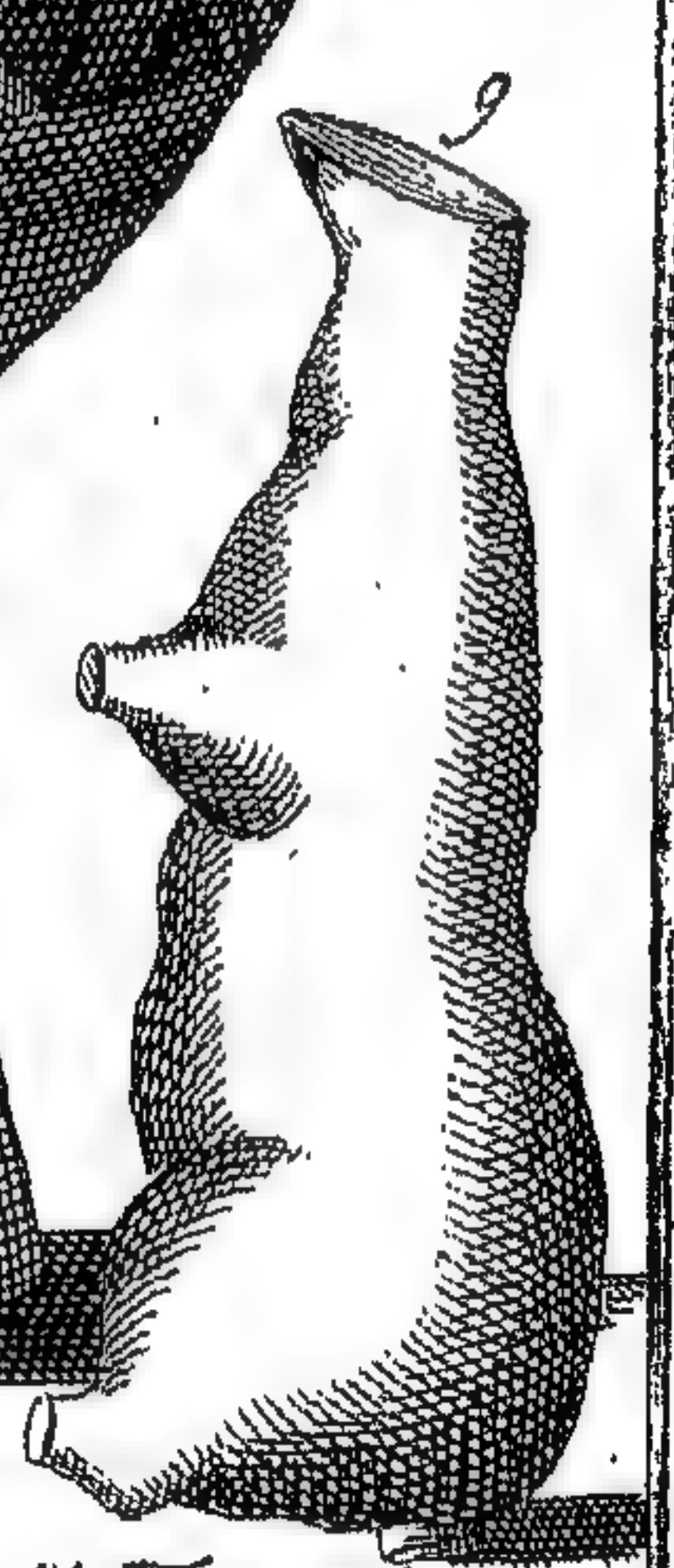
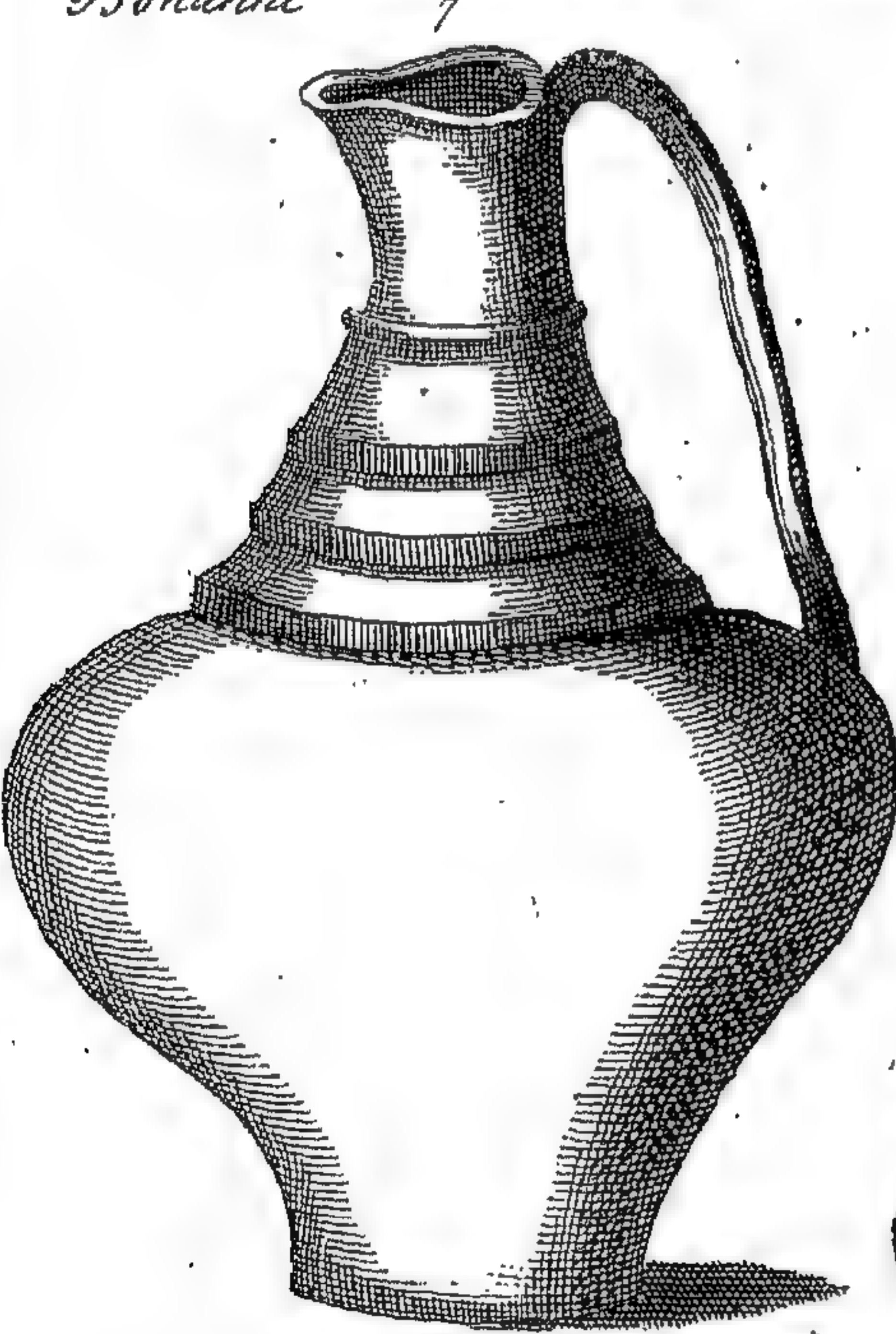
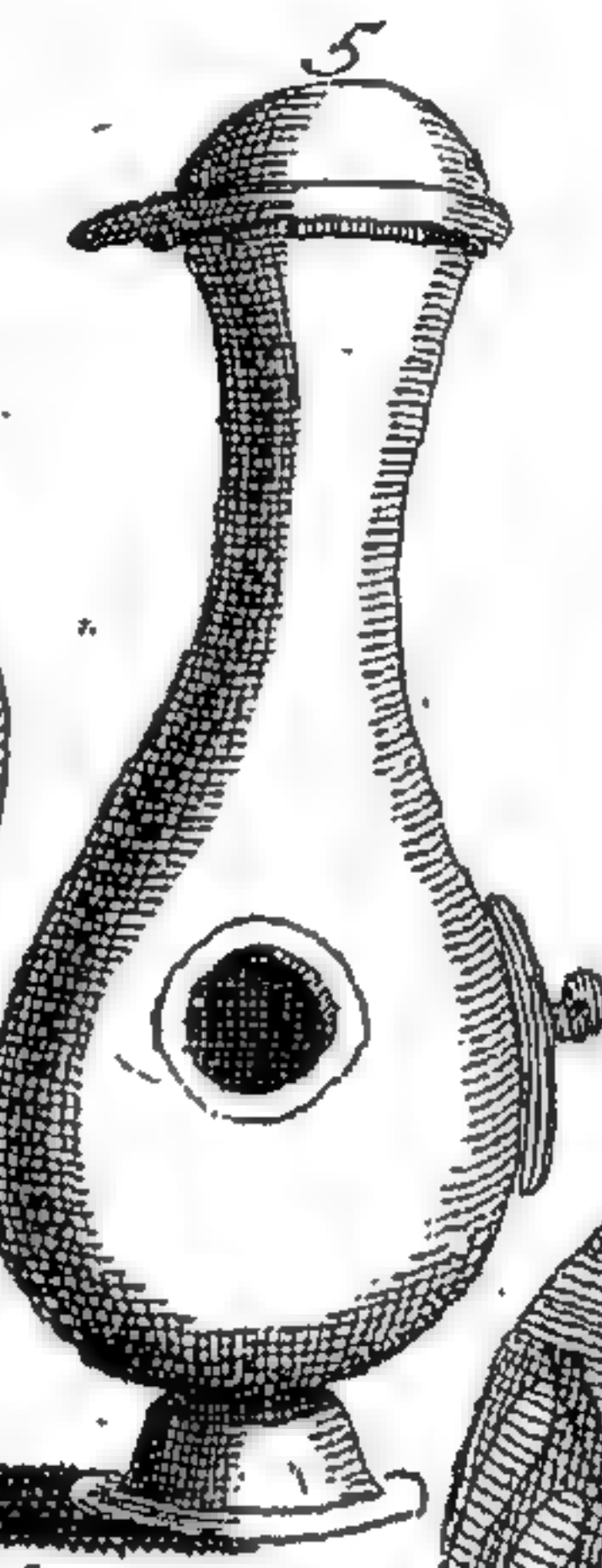
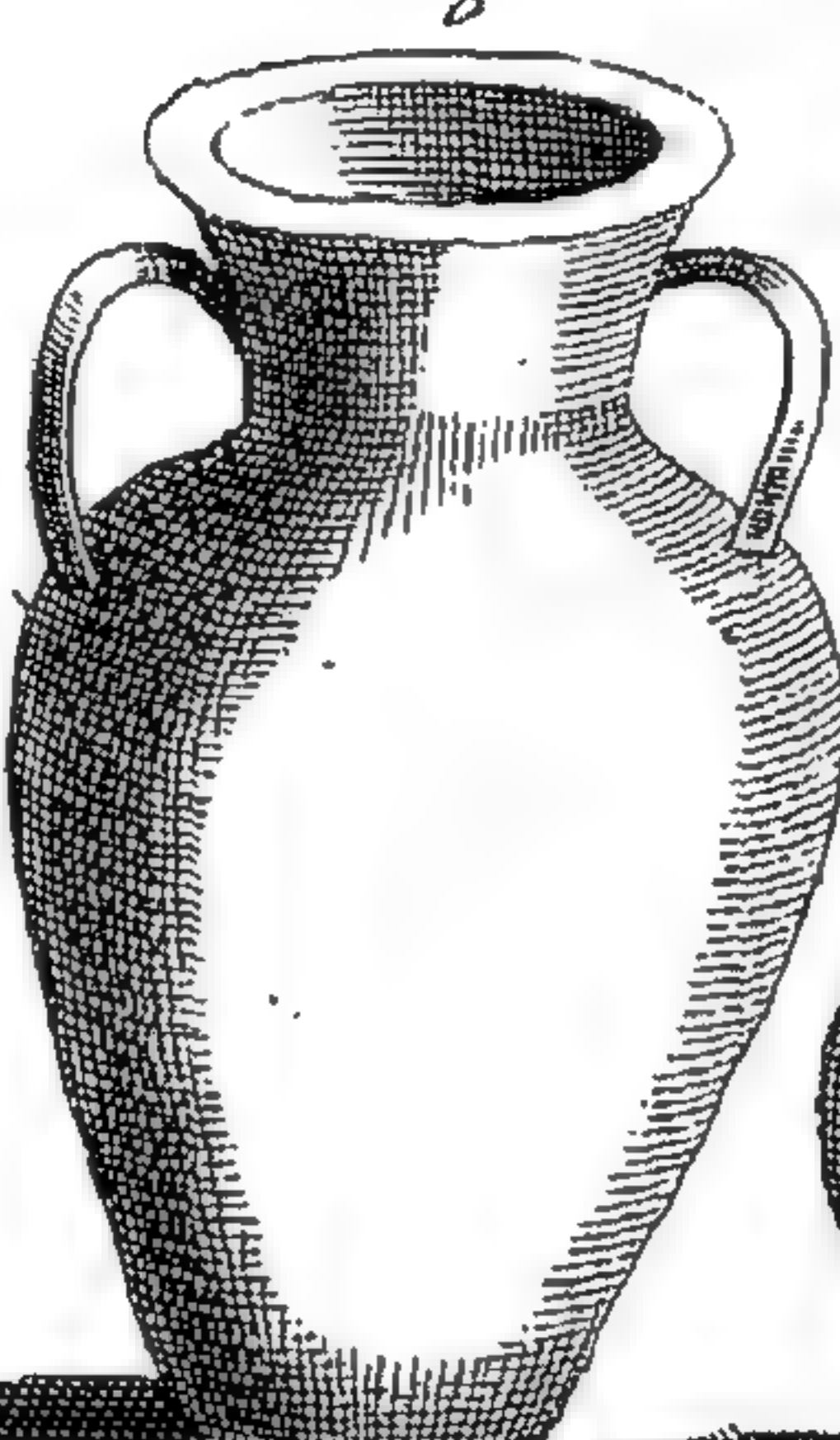
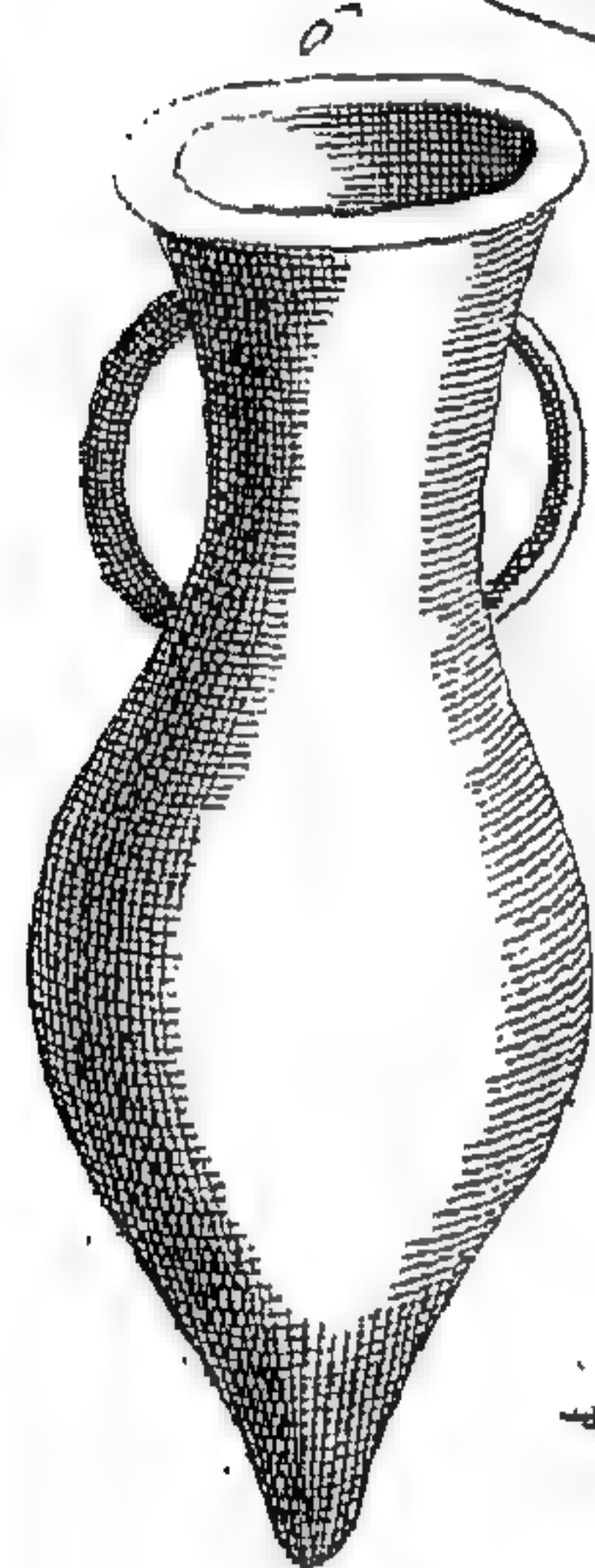
*Aretina nimis ne spernas Vasa monemus;  
 Lautus erat Tuscis Porsena fictilibus.*

*Aretium* being a City of *Hetruria*.

- IV. Both *Greeks* and *Romans* had also their Skins or leathern Bottles to keep  
 their Wine and other Liquors in, one of which shall be given below, taken from  
 the Cabinet of the Abbot *Fauvel*, where you have almost the whole Form of the  
 Animal, abating his Head. The other leather Bottle occurs in a Sacrifice publish'd  
 by *Maffei*. What they call'd the *Scyphus*, was anciently an Earthen or Wooden  
 Vessel; but afterwards made of other Matter, and held in great Esteem: What  
 the Form of it was, we know not.









## C H A P. V.

*I. The Epichysis of the Ancients; II. and Guttus. III. A Vessel in the Shape of a Man's Head. IV. Other Vessels. V. The Vase called Fidelia, and others. VI. The Handles of the Vases. VII. Glass Vases.*

**I.** **B**EGER gives us a brazen Vase like the three next Vases<sup>9</sup> of this Plate, for an *Epichysis* of the Ancients, a Vessel made use of to put Wine in for the Table, and to fill out into the *Cyathus*; whereas in earlier Ages they us'd the *Guttus* for that purpose, and instead of the *Cyathus* a *Simpulum*. But these two, *Varro* tells us, were afterwards appropriated to Sacrifices, and in their stead the *Epichysis* and *Cyathus* were introduced. If the first here be an *Epichysis*, then are the two<sup>10, 11</sup> following Vases so too: But I must own I do not think the Reasons to believe it so convincing enough. 10, 11

**II.** What the Ancients call'd *Guttus* was a kind of Vase of several Shapes, yet generally so much alike in this Respect, that the Neck was narrow enough to hinder the Liquor from running out otherwise than Drop by Drop, from whence it had the Name of *Guttus*. We find this Vase both of Brass and Earth, and that it was us'd not only for Wine, but also for Oyl and Perfumes. The first we present the Reader with, was taken from the Cabinet of *Brandebourg*<sup>12</sup>, publish'd by *Beger*, and has a Handle adorn'd with Figures<sup>13</sup>. The next may possibly be what the *Greeks* call'd *ωοσχύριον*, *ovuscyphium*, or Vase in Form of an Egg<sup>14</sup>; some not much unlike which are to be seen among both the preceding and following ones. The three that follow<sup>15</sup> in this Plate are reckoned in the number of *Gutti*, by reason of the Straitness of the Neck; the last<sup>16</sup> of which, publish'd by *Beger*, is the same with that in the Chapter of the *Muses*, the nine *Muses* being represented upon it. 12 13 14 15 16

**III.** To these Vases we have added some others, whose Names and Use are not easy to find out. The two<sup>1</sup> with Mens Heads, and the third<sup>2</sup> with a Woman's, were taken from M. *Peiresc's* Book, in the Library of S. *Victor*. PLATE XXV. 1, 2

**IV.** We have also such sort of Vases of a human Form in the first Volume, in the Chapter of *Bacchus* and the *Bacchantes*. The little Cup below<sup>3</sup> is what the Ancients call'd *Cratera*; a Vessel of which Form occurs in the MS of *Pirro Ligorio*, with an Inscription that calls it *Crater*; which MS is in the Library of the late Arch-Bishop of *Cambray*. 3

**V.** The following large Vase<sup>4</sup> is, according to *Beger*, what *Columella* calls *fictilis fidelia*, and has a small Hole bor'd through the top and bottom: In this Vase they us'd to put Seeds and Flowers of Myrtle, pouring Water thereon to prevent their drying too fast, putting also the *Fidelia* into a larger Vase of Water, to supply them with just so much as was necessary; which done, the *Fidelia* was then taken out, and the Water drain'd off, leaving only a proper Quantity of Moisture behind: And this was the Use of the Vase call'd *Fidelia*, according to *Beger*. The following Vase<sup>5</sup>, which, besides the Hole at the top, has another in the side, was taken from the Cabinet of S. *Genevieve*; and is a kind of *Guttus* for Oyls and Balsams, which they let out at the Hole in the side by Drops. This is the Opinion of F. *de Molinet* concerning it, and I think no improbable one. The three following Vases<sup>6</sup> have nothing remarkable. 4 5 6

The two next Vases are worth Observation; the first<sup>7</sup> for the Figure, and the second<sup>8</sup> for the Man on Horse-back that's there represented. We have already observ'd that both *Greeks* and *Romans* had Skins or leather Bottles to put their Wine and other Liquors in; one of which we here present you with<sup>9</sup> as it is represented in the Cabinet of the Abbot *Fauvel*, and which discovers almost 7 8 9



the whole Form of the Animal except the Head. Another leather Bottle appears  
 10 in a Sacrifice exhibited in the second Volume. The other seven following Vases<sup>10</sup>  
 have nothing in them remarkable, saving that three of them are so strait-neck'd,  
 that they seem to be of that sort call'd the *Guttus*.

PLATE  
XXVI.

VI. The following Plate exhibits in the first place two brass Handles<sup>1</sup> of  
 1 some antique Vase, which are in our Cabinet of *S. Germain*s. The Workman-  
 ship is indeed simple, but the Form of them is exquisite, and at each end of them  
 2 there's a Head with silver Eyes: They that are skill'd in these things say there is  
 3 nothing more perfect of the kind. The following Vase<sup>2</sup> is a kind of Jasper, and  
 the other<sup>3</sup> has a Cover, upon which there's a Man's Head represented.

4 VII. The Glass Vases which follow are of different Forms<sup>4</sup>, and taken out  
 of the *Brandebourg Thesaurus*. Glass among the Ancients was very common-  
 ly us'd for Bottles as well as for Cups and Bowls.

5 This Plate likewise exhibits a large Glass<sup>5</sup> Vase with two Handles; underneath which  
 6 are two others<sup>6</sup> represented in a less Size, as *Baluzius* publish'd them in his History  
 of *Tutela*; not far from which City they were found, at a Place call'd *Tintiniac*,  
 where the Ruins of an ancient City and the Remains of an Amphitheater are to  
 be seen. It is probable the Originals were of a much larger Magnitude than they  
 7 were publish'd by *Baluzius*, or here. The following Glass Vase<sup>7</sup> is remarkable  
 for the Partition at the Mouth that divides it into two parts.

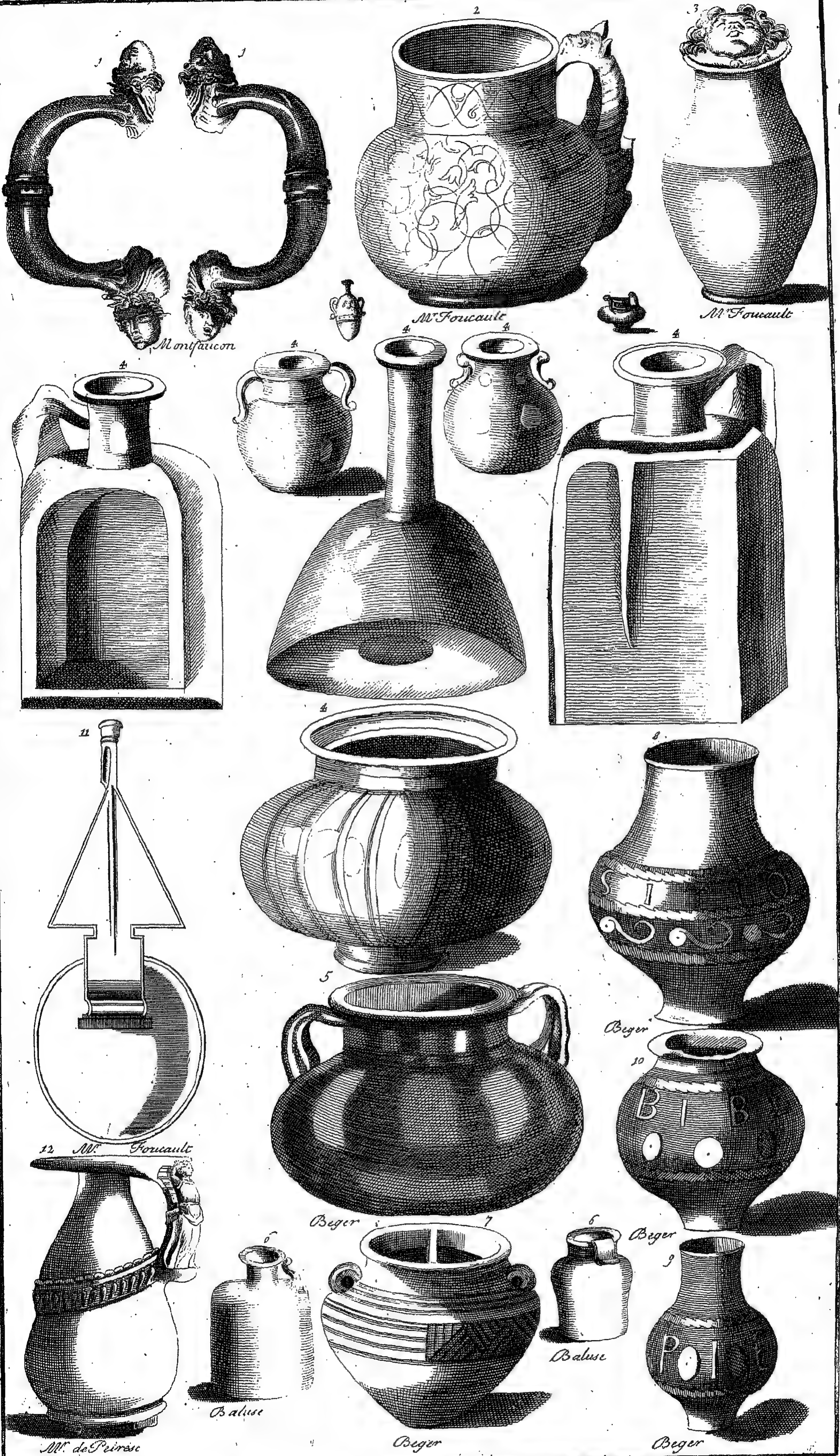
## CHAP. VI.

I. *Drinking-Pots and Cups.* II. *Standing Cups, Calices and Goblets of different Names and Materials.* III. *Remarks upon the Tripod of Bacchus, and the Thetriclean Cups.* IV. *A great number of Names of different Cups mentioned by Athenæus.* V. *The Crater.* VI. *Other Vessels.*

8, 9 I. **T**HE Pots and Cups us'd by the Ancients for drinking in, were of diffe-  
 rent Forms; such as those three Earthen ones from the *Brandebourg The-*  
 10 *saurus*, one of which<sup>8</sup> has this Inscription SITIO, *I thirst*, another<sup>9</sup> PIE, and the  
 third<sup>10</sup> BIBE; the first of which Words is *Greek*, and the second *Latin*, and both  
 11 equivalent to *Drink*. Over-against these drinking Vessels there are represented two o-  
 ther Vases of an uncommon Form; the first of which is<sup>11</sup> thought to be a *Guttus*,  
 of which above, but is so extraordinary, that for my own part I know not what  
 12 to say to it: The second<sup>12</sup>, taken from a MS of *M. de Peiresc*, seems to be truly a  
*Guttus*, and is remarkable both for Form and Ornament.

II. The Cups, Calices, and Goblets call'd by the *Greeks* ποτήριον, κρατήρ, κρατή-  
 ριον, κύλιξ, and by the *Latins*, *Poculum*, *Crater*, or *Cratera*, *Patera*, *Calix*, and  
*Culullus*, were made of different sorts of Matter, as of Gold, Silver, or else with  
 golden Bands only, which Vases the *Greeks* call'd χρυσένδετα. Some of them also  
 were made of *Onyx*, or *Agat*, some Fragments of which sort we have in our Ca-  
 binet. They had likewise their *Murrhinian* Vases from the East, which differ'd,  
 as has been above observ'd, from those made of *Onyx*; all which several sorts were  
 held in great Value, as well as those of Rock Crystal. They had others again  
 made of Earth, among which those call'd *Samian* were not a little esteemed. Glass  
 Cups and Goblets were also of common Use among the Ancients; the Fragments  
 of one of which we have in the Cabinet of this Monastery, from whence we can  
 make







make out the entire Cup; it held above half a *Sextarius*. They had the Art of making these Cups and other Vases of Glass in the same manner as we at this Day, and of making Figures upon them, by engraving, and even with the Turner's Wheel, if these Words of *Martial*, *toremata vitri*, are taken literally; but that Secret is now either lost or diffus'd. The Art of painting Glass was also practis'd by the Ancients; and mention is made by *S. John Chrysostom* of Glass Cups that were overlaid with Silver, or cover'd with Silver-Plates. Among these there were some that seem'd to change Colour, or exhibit different Colours in different Lights or Positions, like the Neck of a Pidgeon. The Emperor *Hadrian*, in an Epistle of his to *Servianus*, preserv'd in *Vopiscus*, tells him that he has sent him some *Allassontes*, or Glasses that would change Colour, and advises him to make use of them at Banquets. The *Gauls* and *Spanish* Mountaineers, *Strabo* tells us, made use of Drinking-Cups of Wax.

III. These same Cups and Goblets, and other Drinking-Vessels, were of different Forms; some of them being round and high like the *French* Goblets; others low and flat like Porrengers; others again wholly round, and others standing upon three Feet, which for that Reason they call'd Tripods. *Athenæus* calls a Cup of this Form *Bacchus's* Tripod, and in a way of Banter insinuates, that as those who spoke from the Tripod at *Delphi*, deliver'd Oracles, so they in like manner that spoke from *Bacchus's* Tripod deliver'd nothing less than Oracles, Truth being commonly found in Wine.

The *Thericlean* Vases, or the Vases made by *Thericles*, a Potter at *Corinth*, were held in very great Esteem: They had two Handles, as some of the *French* Goblets at this Day have; but concerning the Matter they were made of, Authors are not agreed. *Pliny* indeed says he made them of the Turpentine Tree, with a Turner's Wheel; others, that he made them of Earth; not unprobably therefore of both. *Theophrastus* in *Athenæus* is of *Pliny's* Opinion, and adds, that it could not well be distinguish'd whether they were of Earth or Wood. It seems to have been the Form of those Cups that made them of so great Value, which Form was probably invented by *Thericles*; in Imitation of which many others were made of different sorts of Matter, and call'd also by the same Name of *Thericlean* Vases. The same *Athenæus* speaks of *Thericlean* Vases that were made of Gold; and in another place says, after *Polemon*, that *Neoptolemus* dedicated *Thericlean* Vases of Gold, sustain'd upon Wood.

IV. The same Author gives us the Names of several sorts of Cups, Calices, and Goblets, but without the least Intimation of their Form; as the *Ephebus*, and *Embascioetes*; the Cup of *Hercules*, in which he embark'd and cross'd the Sea, as has been observ'd in the first Volume; the *Athanion* and *Hemitomos*; the *Cadus*, and *Cadiscus*; the *Cantharus*, and *Carchesion*; the *Calpion*, the *Celebes*, and the *Ceras* or Horn, already taken notice of in several places: This was a whole Ox's Horn, made use of as a Goblet; mention of which is made in Authors, and the thing it self not seldom occurring in ancient Monuments. Other Cups were the *Cyffibion* with Handles like the *Diota*, the *Ciborium*, the *Condy*, the *Conone*, the *Cotyla*, the *Cottabus*, the *Cratanion*, the *Crounea*, from the Greek Work *νεῦν* a Fountain, the *Cyathus*, the *Calix*, the *Cymbium*, which something resembled a little Boat, the *Cypellum*, the *Cymbe*, the *Cothon*, the *Labronia*, the *Persian* Cup, the *Laconica*, the *Lepastus*, and a great number more recounted by *Athenæus*.

V. We find the Form of the *Cratera* in a MS written by *Pirro Ligorio's* own Hand; the Inscription of which, viz. *Crater Herculis*, is an undeniable Proof of its being truly a *Cratera*. On the other side of the *Cratera*, *Pirro Ligorio* says, there was a Bas-relief, where *Hercules* was represented knocking down *Cacus* with his Club. This last *Cratera* was not a Vessel for drinking in, but a large Vase us'd in Fountains to receive the Water in, and so call'd, from its being of the Form  
of



of a *Cratera*, without any regard had to the Size of it; just as we call by the Name of Basons those large Cavities in Gardens made for receiving Water, from their Form resembling that of a Bason. M. de Peirese's MS has furnish'd us in one of the Plates above with a small *Cratera* or Drinking-Cup, not unlike that of *Hercules*; on the Authority of which we can say thus much, namely, that it was a *Cratera*, because it was of that Form; but dare not venture to affirm there were no other *Cratera's* of any other Figure.

VI. We have seen in the Sacrifices many *Patera's* that were Drinking-Cups; some of which have a Handle, but no great depth; tho' there were others doubtless that were very deep, because *Cicero*, speaking of *Coriolanus*, who cut the Throat of an Ox, that he might kill himself with drinking his Blood hot, says that he receiv'd the Blood in a *Patera*.

PLATE  
XXVII.

I know not in what Class to range the large round Cup<sup>1</sup> taken from the above-mention'd MS of M. de Peirese, which might contain about two *Sextarii*; nor can I read the Greek Inscription upon it, 'tis so barbarously written, I therefore leave the ingenious Reader to exercise himself with it, if he pleases. It seems to speak of *Nicomedes*, only in the penultimate Syllable it is read with an E, instead of an H, as *Nicomedes* ought to be read. The following Goblet<sup>2</sup> seems to be of that sort they call'd *Culullus*. There is likewise another little Cup<sup>3</sup> or Calice, in Form not much unlike our modern Glasses. The other ten Cups<sup>4</sup>, most of which seem to be Drinking-Vessels, we leave with the Reader to consider.

The Ancients had also their Salvers, which they call *σποναγετηΐδια*; and mention'd by *Philostratus* in his sixth Book of the Life of *Apollonius Tyaneus*.

## C H A P. VII.

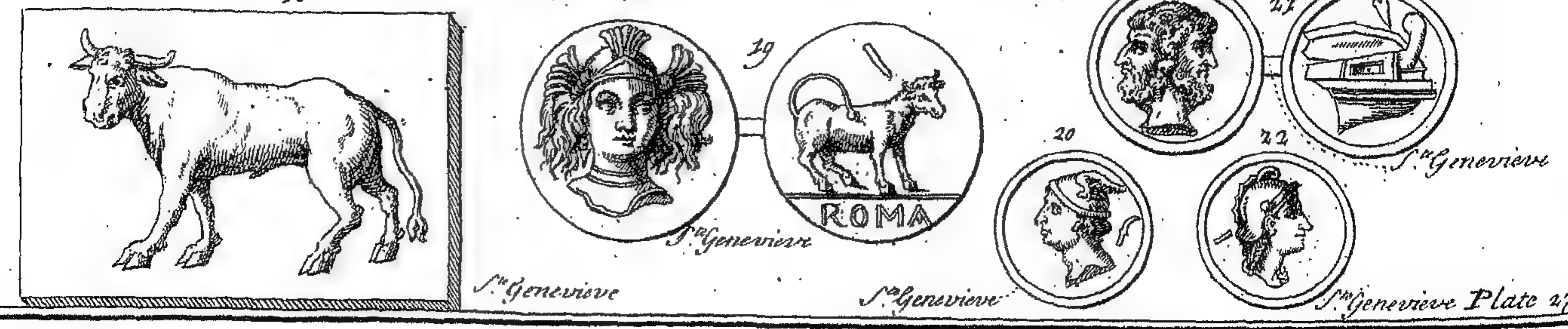
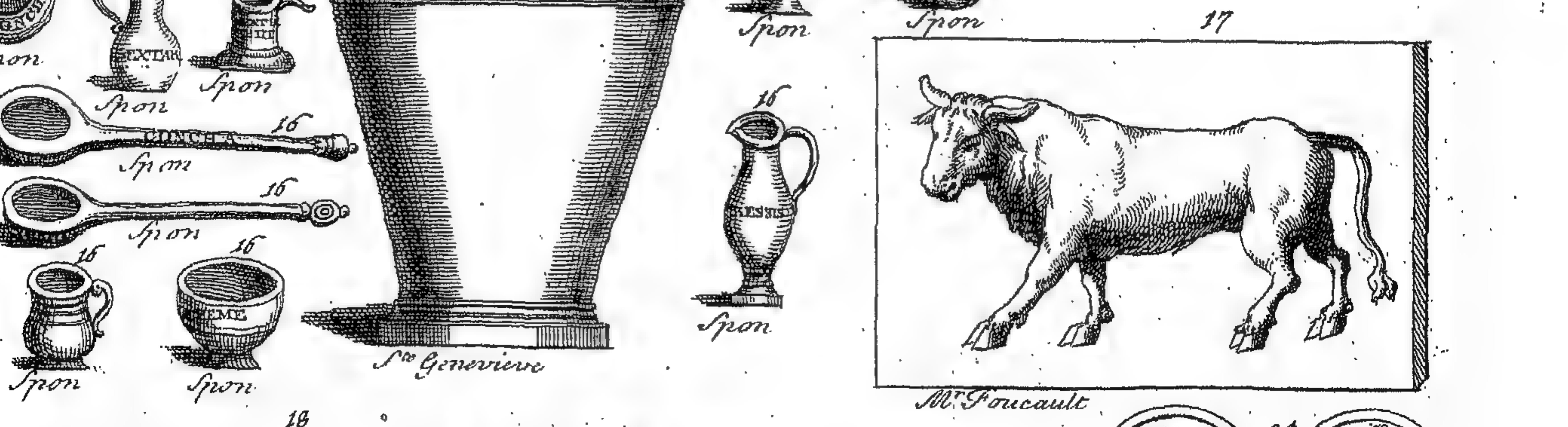
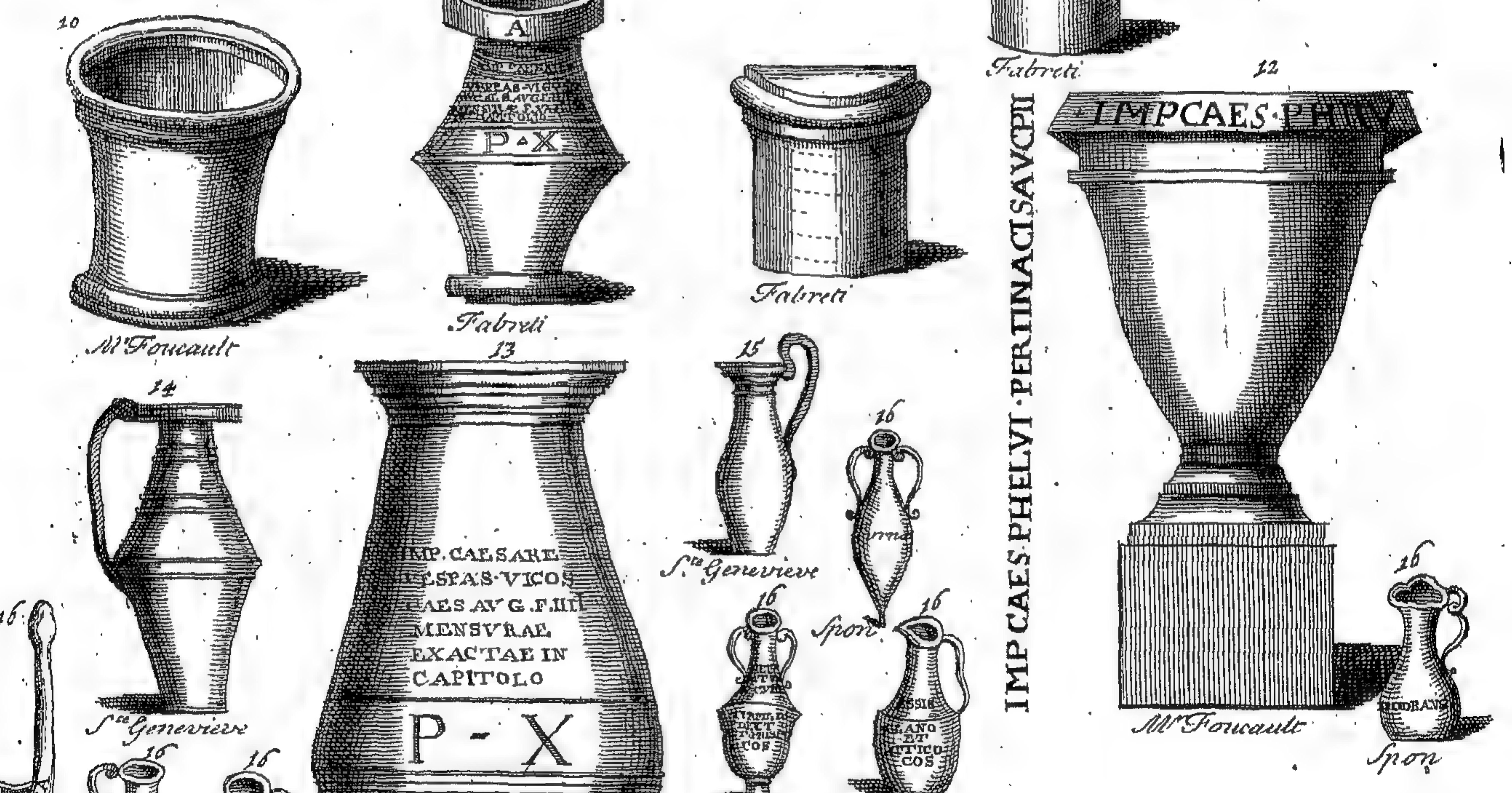
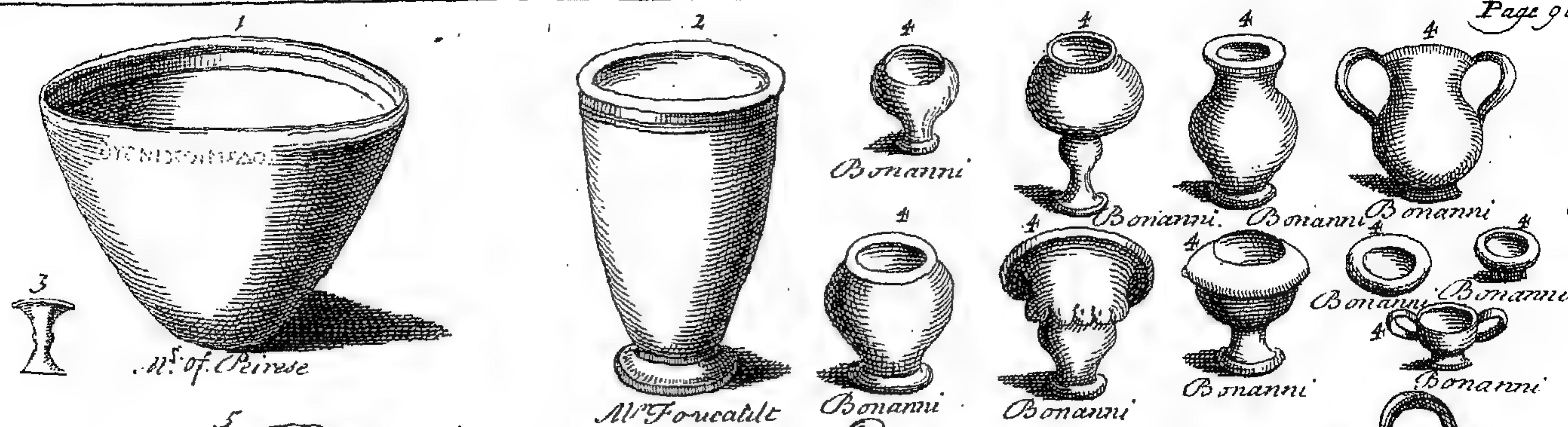
I. The Roman Congius. II. Whether the old Roman Ounce was heavier than the present Roman Ounce. III. What the Sextarius Castrensis was. IV. Other Measures.

I. **T**HE Congius of the Romans was the common Measure to which all the rest referr'd. The *Amphora* was much greater, even eight times as big as the Congius, but yet seldom made use of as a Measure. The Congius was equal to six *Sextarii*, which was twelve *Heminae* or *Semi-sextarii*; the Proportion of the lesser Measures to which will be seen below. The Congius given by F. du Molinet, and made upon the Model of that in the *Farneſian* Palace at Rome, is less by one half and more than the Original; and was so order'd by Molinet to be engrav'd, that it might take up less room in his Book. Bonanni however has given us a Congius as it is found in the Cabinet of the Roman College, which Congius is antique, and with regard to Size, Form, and Inscription, is exactly like that in the *Farneſian* Palace. 'Tis a Foot high; he tells us; but then it is to be observ'd, that the Roman Foot was only eleven of our Inches. I have here given it as exhibited by Bonanni, tho' not in its full Dimension, which is just eleven Inches high measuring it within. The Inscription is this:

IMPER. CAESARE  
VESP. VI. COS.  
T. CAES. AVG. F. III.  
MENSURAE EXACTAE IN CAPITOLIO  
P. X.

The







The Sense of which in *English* is this: *This Congius of an exact Measure, which contains ten Pound-weight, was put into the Capitol in the sixth Consulate of the Emperor Vespasian, and in the fourth of his Son Titus Cæsar.*

II. *Luke Pætus* says he once fill'd the *Farnesian Congius* with Water, to try whether it would weigh ten Pound; but upon the Experiment found it weigh'd no more than nine Pound six Ounces and a half: But this might in some measure be owing to the Rust it had contracted, which must needs take up some part of the Space; for these Vases are not kept so clean as to be wholly free from Rust. Besides, *M. Fabreti* observes that *Pætus* did not fill up this *Congius* to the top, as himself also confesses, so that 'tis no wonder if it wanted so much of the just Weight: For he left the Neck and strait part of it void, which if he had fill'd, as he ought to have done, would, it without doubt, have fallen nothing short of ten Pounds, but rather have exceeded it. 'Tis nevertheless from Examples of this kind unaccurately taken, that he has concluded the present *Roman Ounce* to exceed that of the Ancients a Scruple and four Grains; which plainly appears to be false, as shall be prov'd below.

'Tis to be noted that the *Roman Pound* of this Day is no more than twelve Ounces, which was the Weight of the old *Roman Pound*. The *Sextarius*, given by *Bonanni* with the *Congius*, was the sixth part of that Measure, and ought to contain twenty Ounces of Water, which is equal to the sixth part of ten Pounds, or of a hundred and twenty *Roman Ounces*; and this he says he has found the *Sextarius* to hold exactly. The *Roman Pound*, according to *Gallienus*, was in his Time no more than twelve Ounces, as it is at this Day: For, says he, among the Romans the *Sextarius* weighs a Pound and a half and a sixth part; which in all makes twenty Ounces. According to which Computation the Pound will be twelve Ounces, the *Sextarius* will contain the liquid Weight of twenty Ounces, and the *Congius* a hundred and twenty.

III. The Vase ' in our own Cabinet, given us by *M. de Gaumont*, seems to be 6 some sort of Measure; it holds two *Sextarii*, which is the third part of a *Congius*. I fill'd it my self with Water, and afterwards weigh'd it, and found it thirty seven Ounces two Drams and a half. A Country Farmer found it, as he was digging at *Montigni* near *Alba*: The lower part of the Handle is adorn'd with a *Medusa's* Head ' elegantly engrav'd. This same Farmer intending to convert this 7 Vase into a Drinking-Vessel, and finding the Bottom all broken, solder'd a new one on, and so took something off at the bottom from the Length; which Vase, had it been entire, would probably have contain'd forty Ounces, and perhaps something more; for the old *Roman Ounce*, as shall be prov'd by and by, was a little heavier than the *Roman Ounce* at this Day. Our Vase is therefore a double *Roman Sextarius*, which is what they anciently call'd *Sextarius Castrensis*, the Camp *Sextarius*, and contain'd just twice as much as the City *Sextarius*, the one being forty, and the other but twenty Ounces. Thus have I given you, the Representation of the Form of the *Congius*, the *Sextarius Urbanus*, and *Sextarius Castrensis*. All the following Vases, except that of *M. Foucault's*, have been reduc'd from their proper Sizes by the Persons that publish'd them; who certainly did not consider that the Size of Weights and Measures were the principal things for the Reader to be inform'd of.


IV. *Beger* has publish'd a *Sextarius Castrensis*, which I have here ' given after 8 him; but so diminish'd, that instead of forty Ounces which it ought to hold, it does not hold near so much as the Weight contain'd in a *Sextarius Urbanus*. The following Figure ' is a *Quartarius*, so call'd, because it held the fourth part of a *Sextarius*, or five Ounces. The *Sextarius* was equivalent to ten *Cyathi*, which is a little Measure of two Ounces, and the *Quartarius* to two *Cyathi* and a half. Not 9



10 far from a large Vase <sup>10</sup> that seems to have been a Measure, is the Figure of  
 11 the *Farnesian Congius* <sup>11</sup> reduc'd to a less Size by M. *Fabreti*; which *Congius* we have  
 given before at large.

## C H A P. VIII.

*I. The Measure of Liquids, of two Pound-weight establish'd by the Emperor Pertinax. II. Other Measures, III. The Roman and Attick Measures compared together. IV. The Respect of the Roman Measures to one another.*

I.  ONE of the most curious Monuments of Antiquity we have yet seen, is the Measure establish'd under the Emperor *Pertinax*, to be seen in the Cabinet of the illustrious M. *Foucault* <sup>12</sup>; the Inscription of which is this: IMP. CAES. P. HELVI. PERTINACIS AVG. P. II. which ought to be thus read: *Imperatoris Caesaris Publii Helvii Pertinacis Augusti pondo duarum*. The Sense of which is, that this two pound Measure was establish'd under the Emperor *P. Helvius Pertinax*. I had this Vase fill'd with Water, and afterwards weigh'd, the Content of which was twenty one Ounces and two Drams only; whereas to make two *Roman Pounds*, it ought to have weigh'd twenty four Ounces. It must however be observ'd, that the whole Vase within is cover'd with a thick hard Rust, of which if it was well clean'd, there's no doubt but it would hold twenty four Ounces compleat. As to the Ounce of *Paris*, whether it be precisely the same with the present *Roman Ounce* or not, I confess I know not: This however is certain, that the *Roman Foot*, which consists of twelve of their Inches, is no more than eleven Inches of *Paris*; so that for ought I know there may be the same Difference in the Weights.

13 II. The following *Congius* <sup>13</sup> was also reduc'd by F. *du Molinet* to a smaller Size,  
 14 who publish'd it in his Cabinet of S. *Genevieve*. The *Sextarius* <sup>14</sup> and *Quarta-*  
 15 *rins* <sup>15</sup> that follow were reduc'd in like manner by the same F. *du Molinet*, who  
 caus'd them to be engrav'd, which Graving we have here follow'd. If therefore  
 we have not the just Size of the Measure, we have at least the Form of it, as it is  
 at S. *Genevieve*.

III. The *Greek Treatise* of an anonymous Author, which we publish'd about thirty Years since, compares the *Roman Weights and Measures* with the *Attick* in this manner. 'The *Mna* or *Mina*, says he, is a hundred *Holcae*, and according to 'the Weight of *Italy*, a hundred and twelve. The Ounce is seven *Italian*, and 'six *Attick Holcae*, with an *Obolus* and four *Chalci*. The Ounce is twenty four 'Grammata; and the Gramma an *Obolus* and four *Chalci*. The *Holce* is six 'Oboli, and the *Obolus* ten *Chalci*. The *Medimnus* is twelve *Hemiecta*, the *Hemiecten* four *Choenices*, and the *Choenix* four *Attick Cotyla*. The *Cotyla* is but 'half the *Sextarius*; and the *Tryblion* the *Attick Cotyla*. The *Oxobathon* is the 'fourth part of the *Cotyla*, and is two *Holcae* an *Obolus* and four *Chalci*. The *Cyathus* is the sixth part of a *Cotyla*, and eight *Holcae*. The *Cheme* is a Pound 'and a half; the Pound hath twelve Ounces, seventy five *Holcae*, and, according to 'another Weight, but seventy two. To speak more particularly, the *Greek Cotyla* of Oyl is a Pound; the *Sextarius* two Pound; and the *Italian Sextarius* a 'Pound and a half. The *Alexandrian Cotyla* of Oyl is twenty Ounces, and that 'of Wine nine Ounces (*but this seems to be a Mistake*.) The *Italian Sextarius* of 'Wine is a Pound eight Ounces. The *Alexandrian Mina* is a hundred and fifty Ounces,



‘ Ounces, and in some Places a hundred and fifty eight. The *Chus* is an *Attick* Measure that weighs twelve *Attick Cotylæ*, and seven hundred and twenty *Holcæ*. The *Choenix* is three *Cotylæ*, which is a hundred and eighty *Holcæ*. The *Sextarius* is two *Cotylæ*, which is a hundred and twenty *Holcæ*, &c.

IV. There are some things in this anonymous Author that do not agree together; for in one place he makes the *Choenix* equal to six *Cotylæ*, and in another place to three only, without explaining himself thereupon. The Explanation of ancient Measures, and the Reduction of them to modern ones, is a very difficult Task, and what has not hitherto been done, any more than an Explanation of the ancient Weights. We shall therefore content our selves with giving those only that Authors are generally agreed in.

The *Culleus* was twenty *Amphoræ*.

The *Amphora* two *Urnae*.

The *Urna* four *Congii*.

The *Congius* six *Sextarii*.

The *Sextarius* two *Heminae*, or *Cotylæ*, or *Semisextarii*.

The *Hemina* two *Quartarii*.

The *Quartarius* two *Cyathi* and a half.

The *Cyathus* was also divided into other smaller Measures, concerning which Authors afford us no little Variety. These Subdivisions are all to be met with in the above-cited anonymous Writer, who cannot be said to agree with himself, unless the Copiers, which is not improbable, have made some Mistake in the Numbers.

To these we shall add the Measures that *Spon* took from the MS of M. *de Peiresc*, and M. *de Bagaris*; the Names of which are put to each: But such otherwise is their Confusion, that the great Measures are not distinguishable from the small; and so exceeding little are they all, that the *Amphora* is hardly any bigger than the *Sextarius*. I shall however give them <sup>16</sup> as I find them in *Spon*.

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## C H A P. IX.

I. *The As, the most ancient Money of Rome.* II. *Figures of Oxen on their Money; the Names of the As when doubled.* III. *Several Figures of the As.* IV. *The Division of the As.* V. *Figures of the As divided.*

I. **T**IS no easy matter to trace the *Roman As* up to its first Origin, any more than most other Antiquities. *Varro* says indeed that *Janus* was the first that coin'd Money, and he has a pretty many Followers, who, to support that Opinion, argue from *Janus's* double Head that is found upon the *Roman As*; of which Head we have already treated in the first Volume. But so fabulous are the Times of *Janus* and *Saturn*, that many other Writers chuse rather to follow *Pliny*, who says it was *Servius Tullus* that first coin'd Money: His Words are these; *Servius rex primus signavit æs, antea rudi usos Romæ Times tradit*. And in another place he says that it was impress'd with the Images of Oxen and Sheep.

II. In our Cabinets at this Day we find large Pieces of Brass with the Figure of an Ox stamp'd upon them. Such is that in the Cabinet of M. *Foucault*, which we have here <sup>17</sup> exhibited at large. The next is from the Cabinet <sup>18</sup> of S. *Genevieve*. One of these Pieces of Brass is four Pound-weight, or four *Asses*, and was call'd *Quadrassis*, as one of two Pound was *Decussis*, and one of three *Trecussis*, and so on.

17, 18



on. From the Form of an Ox thus stamp'd, it was, *Pliny* tells us, that the Word *pecunia* came. *Signata est*, says he, *nota pecudum, unde & pecunia appellata.*

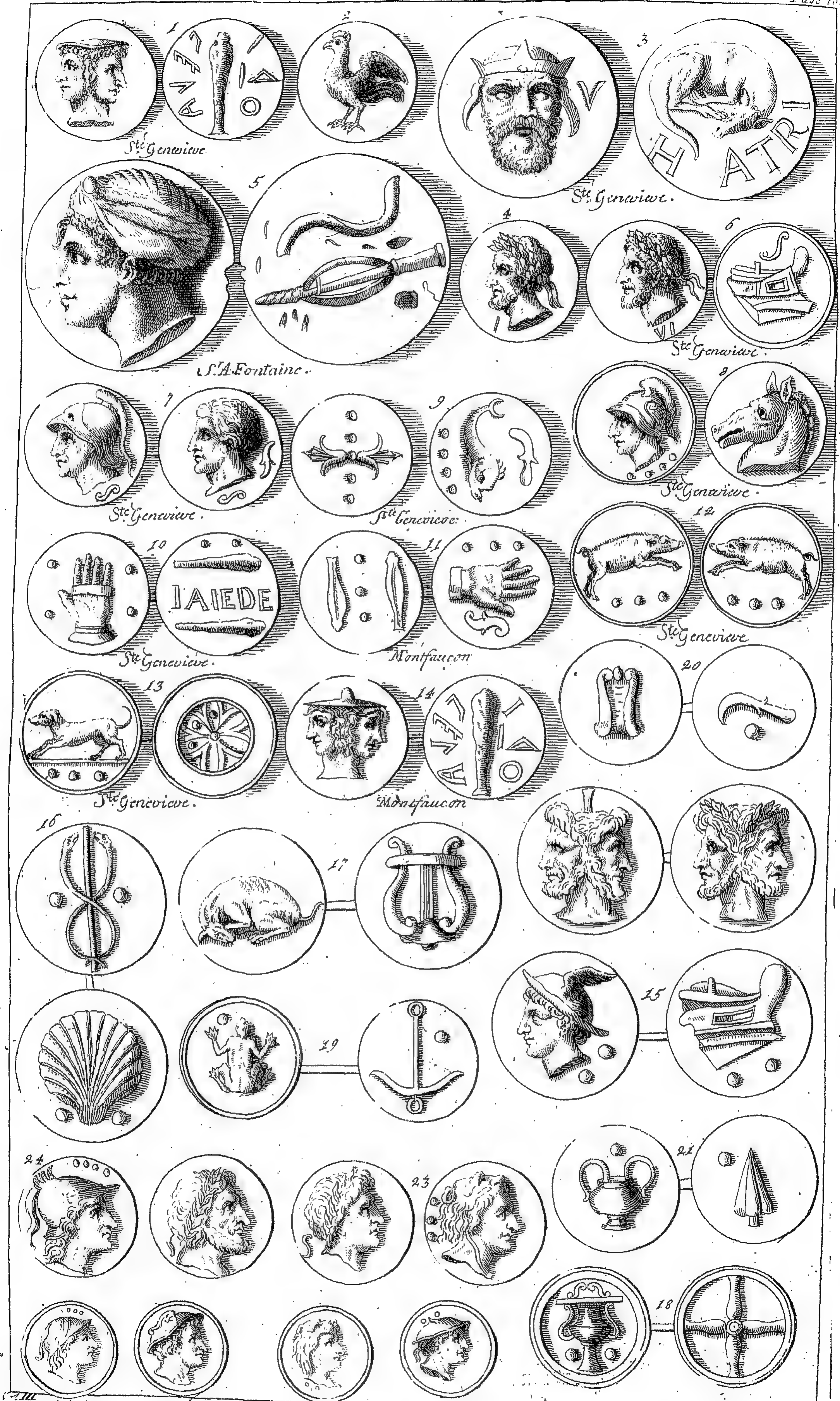
19 III. The next Piece of Money, which exhibits <sup>19</sup> on one side the Head of *Rome* with an extraordinary Plume, and on the other an Ox with the Inscription *Roma*, is an *As* of twelve Ounces Weight. The *As*, as some think, is made from the Word *Æs*, that Piece of *Roman* Money, as well as all their other Coin, being anciently made of Brass. The *As* and the *Libra*, which the *Greeks* call *Litra*, were the same thing; the *Libra* weighing twelve Ounces, and the *As*, according to *F. du Molinet*, pretty near the same. 'Tis seldom however that these Pieces hold their full Weight; nor indeed is it to be expected they should lose nothing in the Course of so many Ages. The following *Asses* are also of the same Weight, and  
20, 21 exhibit a *Mercury's* Head <sup>20</sup>; a *Janus Bifrons* <sup>21</sup> with a Ship on the Reverse; and  
22 the Head <sup>22</sup> of the City of *Rome*. In the following Plate an *As* exhibits on one  
PLATE side <sup>1</sup> a *Janus Bifrons*, and on the other a Club with an *Hetruscan* Inscription not  
XXVIII. intelligible. The next <sup>2</sup> represents a Cock. Another <sup>3</sup> has on one side the Head  
1 of a King, probably of some Region in *Italy*, and on the Reverse a Dog couchant, with the Inscription *Hatri*, the Sense of which is not understood. Ano-  
2, 3 ther <sup>4</sup> has a Head crown'd with Laurel. All these Pieces of Money were coin'd before the first *Punick* War, and weigh little less than twelve Ounces, as *F. du Molinet* observes, who publish'd them.

IV. Besides the entire *As*, there are also certain Parts or Portions of it found, into which it is divided, and which then is known by these Names: As the *De-unx*, which was eleven twelfths of the *As*, and as if one should say *deest Uncia*; the *Dextans*, which was ten twelfths of the *As*; the *Dodrans*, which was nine twelfths; the *Bes*, which was eight twelfths; the *Septunx*, which was seven twelfths; the *Semissis*, which sixth twelfths; the *Quincunx*, which was five twelfths; the *Triens*, which was four twelfths or one third; the *Quadrans*, which was three twelfths or one fourth; the *Sextans*, which was one sixth; and the *Stips uncialis*, which was one Ounce. But of all these several Divisions of the *As*, we find none but the *Semissis*, the *Triens*, the *Quadrans*, the *Sextans*, and the Ounce in one single Piece; so that it's probable the rest were never singly express'd.

V. The *Semis* or *Semissis*, or six Ounce-piece, frequently occurs, and that too with the Letter *S*, to signify *Semis*. We here present you with the Form of three  
5 of those Pieces: The first <sup>5</sup> Sir *Andrew Fountain's*, the Head on which is not known,  
6 but on the Reverse is the Point of a Lance. The second <sup>6</sup>, publish'd by *F. du Molinet*, exhibits a simple Head of *Janus* or *Jupiter*, and on the Reverse the Prow of  
7 a Ship. The third <sup>7</sup> represents a Head of *Rome*, or it may be of *Mars*, and on the Reverse another Head. The little Marks that occur in these and the following Pieces of Money, are thought, and that probably enough, to be the Marks of the Mint-masters. For at *Rome* there were four several Mints establish'd, which probably distinguish'd themselves from one another by these Marks, as at this Day is done by certain Letters in the several Cities where Mints are appointed.

The *Triens*, or Piece of four Ounces, occurs also in the Cabinet of *S. Genevieve*, mark'd with four large Points in Relief. *F. du Molinet* publish'd three of them,  
8 the first of which <sup>8</sup> exhibits the Head of *Rome*, and on the Reverse a Horse's Head;  
9 the second <sup>9</sup> a Dolphin, and a Sickle on one side, and on the other the Thunder-  
10 bolt; the third <sup>10</sup> a Hand with a Ligature about the middle, and on the Reverse two Clubs, with the Inscription *IAIEDE*, the Signification of which Word we are ignorant of. These Marks were arbitrary at *Rome*, as well as elsewhere. *Plutarch*, in his Life of *Artaxerxes*, says that the *Persian* Money had the Figure of a Man impress'd upon it carrying a Bow and Arrows.







The *Quadrans* or three Ounce Weight is more commonly to be met with in Cabinets than the rest. The first is from our own Cabinet<sup>11</sup>, and exhibits an open Hand with three Points, which Points are also on the Reverse, together with two Points of Spears as they seem; tho' F. du Molinet took them for two Fish: However, tho' we cannot certainly say what they are, yet we may be pretty well assur'd they are not Fish: For this same Mark often occurs on other Money, where there is not the least Appearance of the Form of a Fish. The second *Quadrans*<sup>12</sup> represents a Hog on each side; the third<sup>13</sup> a Dog on one side, and on the other a Wheel. To these we here add another from our own Cabinet<sup>14</sup>, that perfectly resembles the *As* given above after F. du Molinet, which weighs twelve Ounces, whereas this only weighs three, and must therefore by Consequence be a *Quadrans*. It exhibits on one side a *Janus bifrons*, and on the other a Club, with an *Hetruscan* Inscription, which *Molinet* reads *Odicela*. As for my part, I dare neither follow this Reading, nor seek after any other; forasmuch as if that learned Man does read it right, we are never a bit the wiser; the Word *Odicela* signifying no more to us than a Word we cannot read.

The *Sextans* is also found mark'd with two Points, which no doubt denote two Ounces, which are the one sixth part of the *As*, signified by the Word *Sextans*. The first *Sextans*<sup>15</sup> represents a *Mercury's* Head, and on the Reverse the Prow of a Ship; the second<sup>16</sup> a Shell, and on the Reverse a *Caduceus*; the third<sup>17</sup> a Dog and a Lyre; and the fourth<sup>18</sup> a Vase and a Wheel.

Here are also other Monies of an Ounce, the first of which<sup>19</sup> exhibits a Frog, and on the Reverse an Anchor; the second<sup>20</sup> a *Talus*, and on the Reverse a Sickle; the third<sup>21</sup> a Vase with two Handles, and on the Reverse something like the Point of a Spear.

Most of the Pieces of Money we have been explaining are taken from the Cabinet of S. Genevieve: To which place F. du Molinet says they were brought from the Cabinet of that celebrated Antiquary M. de Peiresc, and the greatest part of them mark'd with his own Hand. F. du Molinet has added to them short and judicious Explanations, which we also have made use of, except in some few places wherein we differ'd from him.

## CHAP. X.

I. The *As* reduced to its sixth, and afterwards to its twelfth Part. II. Figures of the *As* thus reduced. III. The difference between the *Æs grave*, and *Æs signatum*.

I. THE Treasury being very low at the first *Punick* War, the Romans were oblig'd to make a very extraordinary Reduction of the *As* into a sixth Part of what it was before. They melted down all the Money that was in the Treasury, and reduc'd (says *Pliny*) the *As* to a *Sextans*, that is, to two Ounces; which is what they call'd *As sextantarius*, or *sextantal*. But notwithstanding this Inequality in the Weight, the *As* thus diminish'd was still of the same Value as before; and many Pieces of two Ounce Money of this kind frequently occur. 'Tis probable however that most of these *Asses Sextantales*, which occur at this Day, were coin'd since the first *Punick* War. There is yet a much greater number of one Ounce *Asses* found, which for the most part have the *Janus bifrons* on one side,



side, and the Prow of a Ship on the other: To which Weight the *As* was reduc'd, and so mark'd at the second *Punick* War, under the Dictatorship of *Q. Fabius Maximus*, when *Hannibal* had driven the Republick to such an Extremity. Both which *Asses* so reduc'd, *F. du Molinet* has exhibited from the Cabinet of *M. de Periesc*.

II. He gives us also the *Semis* or *Semissis* of the *As sextantal*is so reduc'd; for it was also divided and subdivided into lesser Parts; and adds likewise the *Semissis* of the *As Uncial*is, both which are mark'd with the Letter *S*. With these he gives us the *Triens* and *Quadrans*, both reduc'd in Proportion to the *As sextantal*is; and then the *Sextans* or Piece mark'd with two Points, together with that mark'd with one Point, both according to the Reduction of the *As sextantal*is. The two following Pieces are the <sup>22</sup> *Triens* and <sup>23</sup> *Quadrans* reduc'd in Proportion to the *As Uncial*is establish'd at the second *Punick* War.

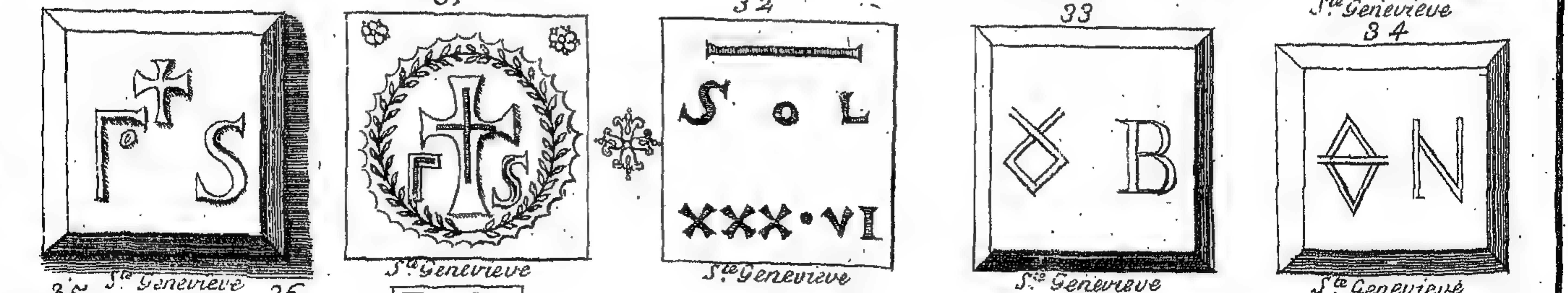
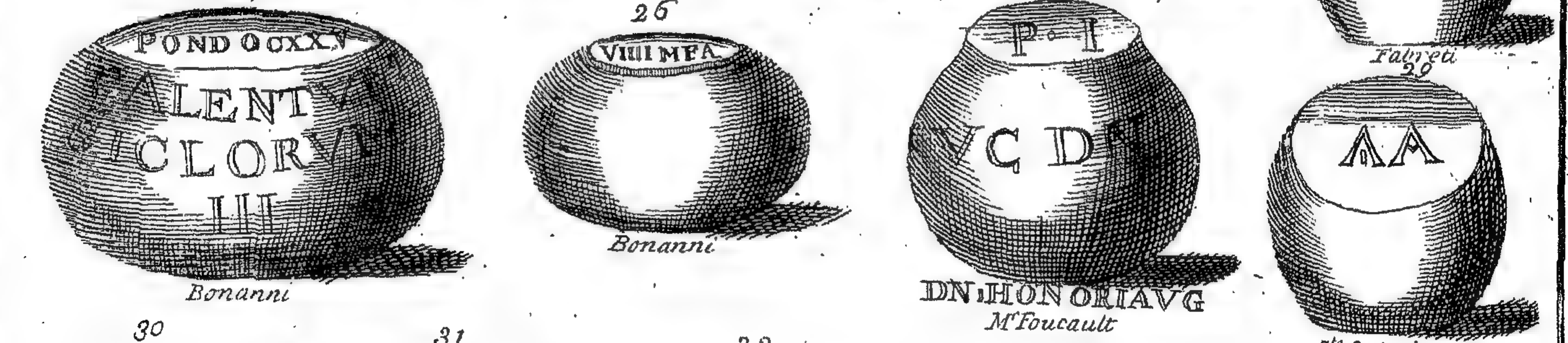
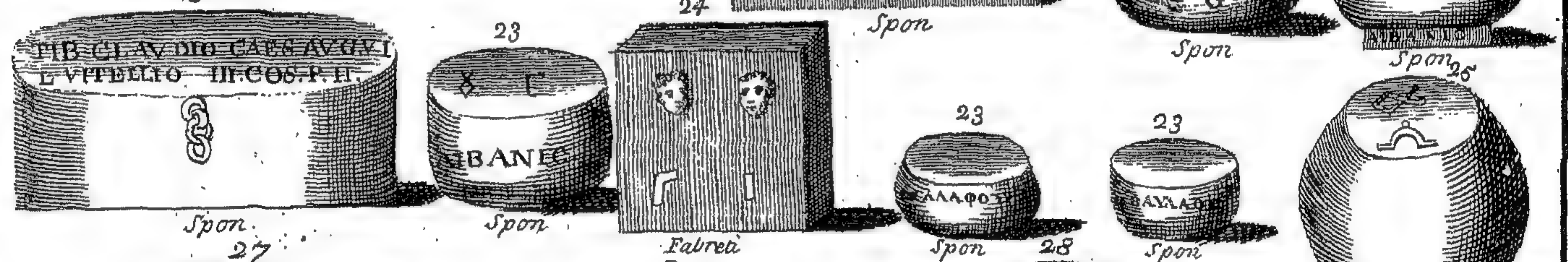
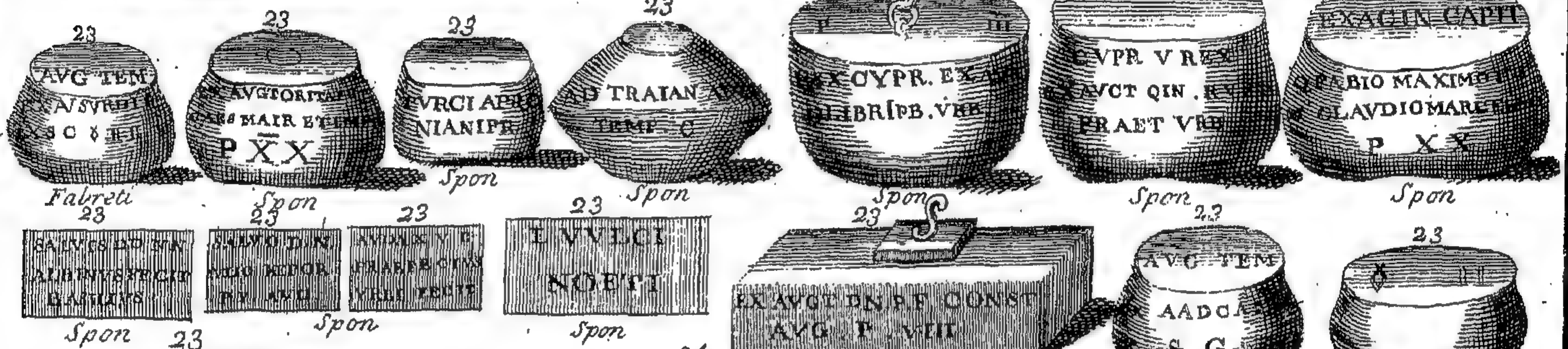
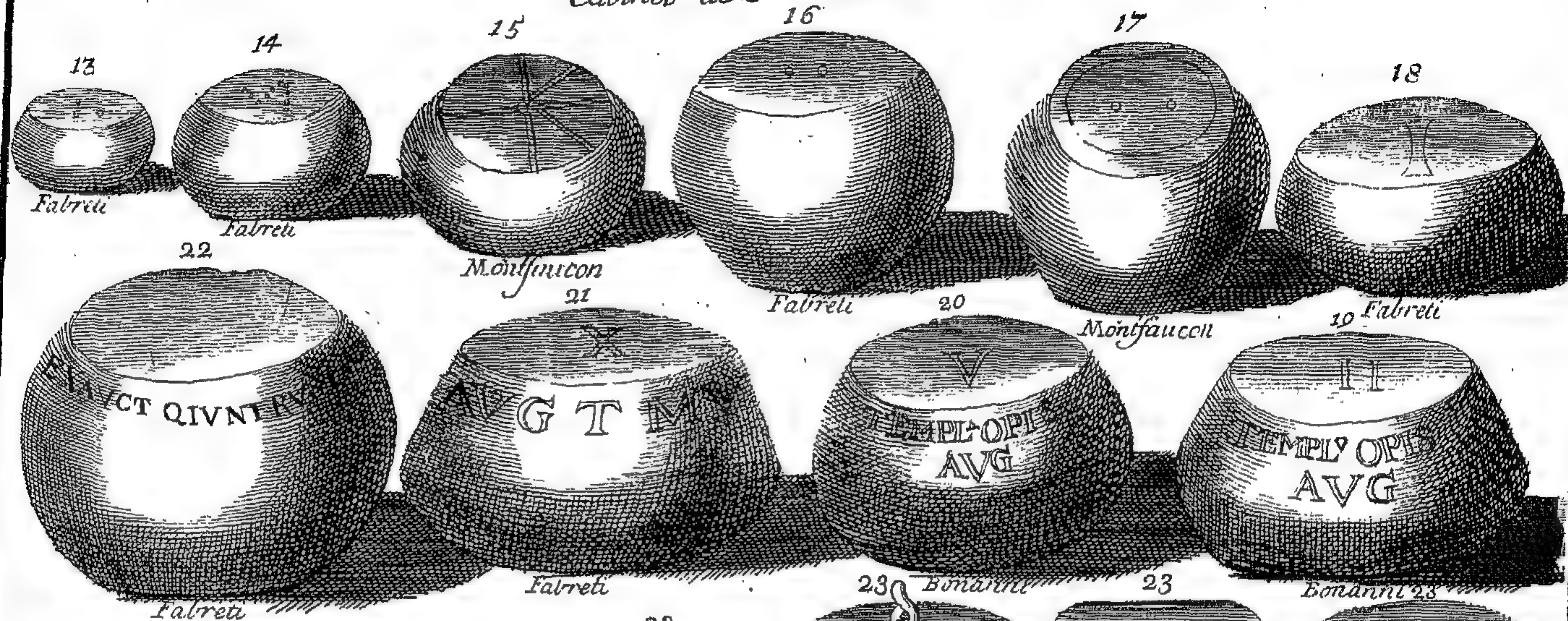
III. 'Tis a Question among the Criticks what the Ancients meant by *Æs grave*, which way of speaking occurs in some Writers; as in *Livy* for Example, who says that some made an agreeable Present, in carrying Waggon-loads of heavy Brass (*Æs grave*) to the Mint; and in *Aulus Gellius* also, who, speaking of the Daughter of blind *Appius*, says that they fin'd her twenty five thousand Pound of heavy Brass (*gravis Æris*). The Commentators and Antiquaries are of different Sentiments about the Signification of this *Æs grave*; amongst the various Opinions of which, these two seem to bid the fairest. The first is, that the *Æs grave* might be so call'd, by way of Distinction, from the *Æs signatum*, or from the *As* and its several Parts, which were as currant in the way of Traffick as Money, and were indeed properly Money; as at this Day we distinguish between a thousand Pound in Gold, and a thousand Pound Weight of Gold: Not that there was the same Difference between the *Æs grave*, and the *Æs signatum*, as there is in the Gold; for in Truth there was none at all when the *As* weigh'd a full Pound, as it did before its Reduction. The other Opinion concerning the *Æs grave*, is, that it ought to be understood with relation to the Reductions that had been made of it: For the *As*, which anciently weigh'd a Pound, or twelve Ounces, was afterwards reduc'd to two Ounces, and some time after that again to one, and yet always preserv'd the same Value, notwithstanding such Diminution. They therefore made use of the Term *Æs grave* to distinguish it from the *Æs signatum* that had been reduc'd; so that if a Person was fin'd five and twenty thousand Pound of heavy Brass, he was to pay it according to the ancient Weight, which was so many times twelve Ounces. And these, in my Judgment, are the Opinions that carry the greatest Probability in an Affair that's not yet made sufficiently clear.

## CHAP. XI.

I. *When they begun to coin Silver Money at Rome.* II. *Figures of the Silver Money, and its Division.* III. *The great and small Sestertium.* IV. *Silver Money with Brass inserted in it.* V. *The silver Penny's Value raised in the second Punick War.* VI. *Gold Money, when first introduced into Rome.*

I. **T**HE Romans for a long time made use of no other than Brass Money: For *Pliny* tells us that it was in the cccclxxxv Year, from the building of Rome, when *Q. Ogulnius* and *C. Fabius* were Consuls, that they began to coin Silver, which was five Years before the first *Punick* War; when it was establish'd that the *Denarius* should be worth ten Pound of Brass, the *Quinarus* five, and the *Sestertius* two and



Cabinet de S<sup>te</sup> Genevieve



‘ and a half. (*This Date, which in many Editions was corrupted, was thus restor’d by the Learned.*) Hannibal, continues Pliny, carrying on a furious War against the Republick, oblig’d them to alter their Money, which they did, by reducing the *As* to an Ounce, when *Q. Fabius Maximus* was Dictator, and ordering the *Denarius* to go for sixteen *Asses*, the *Quinarius* for eight, and the *Sestertius* for four. Thus the Republick gain’d one half by the Alteration. In paying the Army however, the *Denarius* always went at ten *Asses*. The Stamp put upon their Silver was the *Bigæ* and *Quadrigæ*; from whence it came that the *Denarii* were call’d *Bigati* and *Quadrigati*. Not long after by the *Lex Papiria* the *As* was reduc’d to half an Ounce. *Livius Drusus*, Tribune of the People, mix’d the Silver with one eighth of Brass. The *Denarius* call’d at this Day *Victoriatus*, was coin’d by the *Lex Clodia*; before which time that Money was brought from *Illyricum*, and was reckon’d as a Species of Merchandise. ’Tis stamp’d with *Victory*, which is the reason of its Name.

II. All these Monies mention’d by Pliny are exhibited by F. du Molinet. The PLATE first is a double *Denarius*, which was equivalent to the *Didrachmum* of the Greeks, XXIX. and weigh’d about two Drachms. It had on one side a Head of *Janus* without a Beard, and crown’d with Laurel, and on the other a *Quadriga* with the Word *Roma* engrav’d. There are few of these double *Denarii* to be met with. The *Denarius* was so call’d, by reason of its being equivalent to ten *Asses* of Brass. There is a prodigious number of these *Denarii* extant in various Cabinets; but the greatest Collection that has been made of them, was made by M. Vaillant in his Consular Medals. There’s a vast Variety of Types observ’d in them; that which we here give is impress’d with the Letter X. The *Quinarius* was the half of the *Denarius*, and was equivalent to five *Asses*, and impress’d with the Letter V. which Marks do but seldom occur in *Denarii* and *Quinarii*.

III. The following *Sestertius* was equivalent to two *Asses* and a half, which was the half of the *Quinarius*, and the quarter of the *Denarius*. ’Twas mark’d with *HS.* or *II. S.* which signifies *Duo & Semis*, two *Asses* and a half: But this was the small *Sestertius*: For the great one was reckon’d by thousands, so that whenever they spake of *centum* or *centies II S.* or *centum Sestertiūm*, they meant by it a hundred thousand *Sesterces*, thousand being always understood in that way of reckoning: *Sestertiūm* is there the Genitive Case plural.

IV. We meet with many of these *Denarii* indented round, and call’d in *Latin*, *Serrati Nummi*. This indenting, or cutting into Teeth, was done to discover the Fraud of false Coiners, who made the *Denarii* of Brass, and cover’d them over with thin Plates of Silver so artfully, that no one could perceive the Cheat: By this means however the Metal was seen into, and the Fraud discover’d. This shews how scarce Silver was in those Days, when so much Art and Cunning were us’d in so small a Piece of Money as the *Denarius* was: And I know not whether at this Day there’s so cunning a Workman to be found as those Coiners were. These Medals, which at this Day they call *Medailles fourrées*, are in no less Esteem than the other. We have already given the reason why some *Denarii* were call’d *bigati*, *quadrigati* and *Victoriati*. There were also *Quinarii* that were impress’d with a *Victory* as well as the *Denarii Victoriati*, one of which sort we exhibit.

The first silver *Denarius* that was coin’d at Rome, is thought to be that with the mural Head of *Cybele*, or, according to M. Vaillant, of the City of *Alexandria*. It was made EX A. PV. that is, *ex Argento publico*; of the publick Silver. On the Reverse is inscrib’d C. FABI C. F. *Caius Fabius Caii filius*. F. du Molinet is of Opinion that it is *C. Fabius Pictor*, under whom they begun to stamp their Money; but M. Vaillant’s Sentiment thereon is what I rather come into, who thinks it is his Son that was sent Ambassadour to *Alexandria* with his Brother *Q. Fabius*.



*Fabius Gurgus* and *Q. Ogulnius*, and that it was in Memory of that Embassy that a Head with a mural Crown is put here, which might as well denote *Cybele* as *Alexandria*, did not the Bird *Ibis* on the other side determine it rather for *Alexandria*: According to which last Explication this Money might possibly not be the first that was coin'd.

V. At the second *Punic* War the silver *Denarius*, *Pliny* says, was augmented to the Value of sixteen *Asses*; which is probably what the number XVI denotes<sup>7</sup> that's plac'd behind the Head of *Rome*, and which we here give after *F. du Molinet*, who also publish'd the *Denarius Drachmalis*<sup>8</sup>, so call'd, because it weigh'd an *Attick* Drachm. which was the eighth part of an Ounce, according to the Reduction of the *Denarius* by *Nero*, which *Denarius* was before the seventh part of an Ounce. There is also the *Didrachmon*<sup>9</sup> of the same Emperor, which bears both the Word and the Weight.

VI. Gold Money, *Pliny* says, was not coin'd until threescore and two Years after the coining of Silver Money; and that a Scruple of Gold was equivalent to twenty *Sesterces*, which makes in Pounds after the rate of the *Sesterces* of that time nine hundred *Sesterces*. *F. du Molinet* is of Opinion that the first Gold Money which we here give<sup>10</sup>, is the oldest *Aureus* that was coin'd by the *Romans*; and says, that having weigh'd it, he found it of the same Weight with the *French Louis d'or* of his Time: It has on one side the Head of *Rome*, and on the other *Castor* and *Pollux*. The second Piece of Money is a *Semissis*<sup>11</sup> or half of the *Aureus*, and has on one side the Head of *Mars*, with the Numbers X. and V. to signify that it was worth fifteen Silver *Denarii*. The following small Piece of Gold<sup>12</sup> is a *Tremissis*, which was the third part of the *Semissis*, and the sixth of the *Aureus*, and weigh'd a Scruple, which is the third part of a Drachm: The two XX. signify that it was worth twenty *Sesterces*, or five silver *Denarii*; which agrees with what *Pliny* says thereupon, that the Scruple of Gold was equivalent to twenty *Sesterces*.

We shall here take notice by the way, that *Alexander Severus*, who order'd Gold Medals of *Alexander* the Great to be struck in Honour of his Memory, caus'd also Amber ones to be struck, *Electrei nummi*.

## C H A P. XII.

I. The Medals now preserved in Cabinets, proved to be the old current Money.

I Shall now omit treating further on Medals, it being not my Design to treat of them in their full Extent and Latitude. Besides, I have already selected many things concerning them, which are dispers'd through all the Parts of this Work, that is, whatever had Relation to the Design of the Work. There are many other things in Medals that regard Geography, the Privileges of Cities, Laws, Epochas, Tribuneship, Consulship, and other Subjects, which have nothing at all to do with our Design. These also every one may meet with elsewhere, many Books thereof being already publish'd, and others coming out every Day. And here I cannot help adding, that if some Body would undertake to make an entire Collection of all the Medals into one Body, it would be a very useful Work, and make the way short to that sort of Knowledge.

But



But before I quite dismiss this Subject, I think it may not be amiss to give my Sentiments upon a Question long since propos'd, and not yet determin'd by the Antiquaries; and that is, whether Medals were the current Money of Nations, or only Monuments of the great Actions of Princes and Magistrates, of Victories, Triumphs and Trophies, &c. which never were us'd in the way of Trade and Merchandise. And here I confess I have for a long time engag'd my self in the Question, and am perswaded that the large, middling, and small Brass Medals, together with the Silver and Gold Medals, were real Money, and pass'd in publick Use. But whether the Reasons that have determin'd me to this side of the Question, will be as convincing to others, I know not; I shall however leave them with the judicious Reader to consider.

That current Money, or Money employ'd in common Use, bore the Image of Princes, is evident from the *Numisma Census* which was shew'd to our Saviour: Another Proof of which I also take from a Letter of the Emperor *Valerianus* to *Ceionius Albinus*, as it is in *Vopiscus*, where that Prince gives *Aurelian* for his Expence, and in Recompence of his Services, two *Antoninus's* of Gold a-day, and fifty small Silver *Philips*; and from another Letter of his, where he gives the same *Aurelian* for the Celebration of the Shows of the *Circus*, three hundred *Antoninus's* of Gold, and three thousand Silver *Philips*. The same *Vopiscus*, in the Life of the Emperor *Probus*, gives us also another Letter of *Valerianus* to *Mulvius Gallianus*, in which he tells him, that, among other things, he sends him a hundred *Antoninus's* of Gold, a thousand *Aurelius's* in Silver, and ten thousand *Philips* of Brass. Now what else can be meant by those *Antoninus's*, those *Marcus Aurelius's*, and *Philips's*, but that they were Monies impress'd with the Images of the Emperors *Antoninus*, *Marcus Aurelius*, and *Philip*, and call'd by their Names as the *French* do their *Louis d'ors* at this Day? Was then the Money that was thus stamp'd the same with the Medals in our Cabinets, or did it consist of other Pieces of Gold, Silver and Brass, that bore the same Images with our Medals? If it was the same with those Medals, that's what I maintain; but if it was not the same, what then is become of all the ancient Money? Is it possible, that in such a long Tract of Time, not so much as one Piece should ever come to light? We hear daily of Treasures of Gold, Silver, and Brass dug out of the Earth in *Italy*, *France*, and elsewhere, which are all of the same Form with the Medals in our Cabinets; and can we think that the Treasures thus hid were not current Money? Or that the great Treasure of Gold found lately in *Italy*, was never current and of publick Use?

But, say they, the Pieces of Gold, Silver and Brass that were current Money, were quite another thing: But what then, I ask, is become of them? We hear every Day of surprising Quantities of Medals dug up in various Places; as at *Melun*, for Instance, about fifteen Years since, where a Bushel of them was found that had been coin'd under different Emperors, a great part of which I have seen. I am also assur'd that a hundred thousand of them have been dug up in *Bretagne* in one place, in my time: Nor is any thing more common than to see great Heaps of them in *France* and *Italy*, that have been found buried in the Earth. And why then, I would fain know, were there such prodigious Quantities of Medals, if they never were current in the World? And how came it to pass that the Misers of those Days did not rather heap up current Money, like him in *Plautus*, and the Misers of all other times? And yet we never meet with any other hidden Gold and Silver than what we call Medals. But here it must be observ'd, that tho' it should be denied that the Money of the Ancients was stamp'd with the Images of their Princes, yet what we have already said is as strong against such an Opinion as any other.



But I have yet another Argument in store, against which I think no Answer can be made; and it is this. Amongst those Heaps of Medals that are found hidden in the Earth, it is observable that they are not all in the same Condition; some of them being fresh and fair, as if but just come out of the Mint, others something worn, and others again so very trite and defac'd by their Currency through many Hands, that neither the Name nor Image of the Emperors is to be discover'd. This Difference of Condition I have observ'd in the Medals found at *Melun*; and the same is observable every where else, but especially in those Medals that are bought to be melted down, which being worn so very bare, are generally sold for that purpose, unless they happen to be something that's very rare and curious. 'Tis also remarkable that the Medals made of a certain kind of Brass cover'd over with a beautiful Varnish something like an Enamel, for the most part blue, but sometimes reddish, and sometimes black; what is remarkable, I say, is, that these Medals which preserve their Varnish under Ground, are yet very differently condition'd, some of them being as fair as when they came out of the Mint, others something worn, and others so defac'd that nothing can be made of them. 'Tis plain however, that by means of this Varnish they are in the same Condition as when they were buried in the Earth; so that had they not been current Coin, and pass'd through very many Hands, they would all have been of equal Fairness; whereas by having pass'd in Commerce through an infinite number of Hands, they are worn as we see: Of these also thus worn and wasted, there is much the greatest Number, such being daily carried to the several Foundries to be melted down, not only of Brass, but of Silver and Gold too. Nor is it longer than *Francis* the First's time that Medals have been preserv'd, and had a place given them in our Cabinets, I mean such of them as were fair and curious; for before then all were disregarded, and whatever they found was melted down. The Quantity of *Roman* Coin or Medals that's every Day dug up, is so vastly great, as we have before observ'd, that we cannot help thinking but that preceding Ages produc'd yet more: And tho' by constant digging the Treasure ought to be exhausted, yet such was the Immensity thereof that we find no End of it: From whence I cannot but be of Opinion, that if all the *Roman* Money of every Metal had been preserv'd for a thousand Years past, it would have equal'd, if not exceeded, all the present current Money in *Europe*. The Ancients we find were great Hoarders of Money; every one laying up according to his Abilities; which Custom so drain'd the Publick of its current Cash, that they were oblig'd to be coining continually; and thence comes that inexhaustible Fund of Medals. Now these Medals were their Riches, and by consequence their Money; for no other sort has ever been found. Not but that they had their Medals too, which never were applied to common Use as Money was; but then these were commonly of an extraordinary Size, and but few in number; and besides, always in good Condition, which is a Proof that they never pass'd in Traffick, at least in quality of Money. And thus I have given the Reasons that determin'd me in the Opinion I have, that Medals were truly and properly current Money.





## C H A P. XIII.

I. The ancient Roman Weights. II. The Division of the Pound into its several Parts. III. Figures of the Roman Weights. IV. Other Figures. V. A singular Weight of the Emperor Honorius, and others.

I. **T**HE Weights of the Ancients are attended with almost infinite Difficulties; so that it's no easy matter to find out the Proportion they bore to one another, much less to reduce them to our modern Weights. *Luke Pætus* has indeed aim'd at both, but with so little Success, that notwithstanding the laborious Enquiry he has made, he has scarce advanc'd any thing that has not given a Handle to be controverted. For my part, I shall only take notice of what I have either met with in Books, or Cabinets, that relate to this Subject.

II. The *Roman Libra* or Pound was distinguish'd into *mensuralis*, and *ponderalis*: The *Libra mensuralis*, or Pound Measure, is what we have already taken notice of, in treating of the *Congius* and its Parts: The *Libra ponderalis* or Pound Weight, which, according to *Savot*, was something less than the Pound Measure, was however divided like that into twelve Ounces, and its numeral Subdivisions were the same with those of the *As*, which weigh'd a Pound; for the *Sextans* was two Ounces, the *Quadrans* three, the *Triens* four, the *Quincunx* five, the *Semis* or *Semissis* six, the *Septunx* seven, the *Bes* eight, which was two thirds of the Pound, the *Dodrans* nine, which was three quarters of the Pound, the *Dextans* ten, the *Deunx* eleven, and the *Libra* twelve. The Ounce was eight Drachms, the Drachm three Scruples, and the Scruple twenty four Grains.

III. These Weights are often of black Stone, which *M. Fabreti* calls *Lydius lapis*: Two of these are in our Cabinet at *S. Germain's*, one of which was their Ounce, and is mark'd with a Silver Point, and the other two Ounce, and mark'd with two Points. *M. Fabreti* has given us their Drachm Weight, which is of Plate 29. Jasper, and mark'd <sup>13</sup> with three Points, to denote what it is. He says he has weigh'd it, and finds it heavier by seven Grains than the present *Roman* Drachm, which shews, says he, that *Pætus* was mistaken, in saying that the present *Roman* Ounce is heavier than the ancient one. The following *Semuncia* or half Ounce Weight <sup>14</sup>, mark'd with an *S.* to signify *Semuncia*, weighs, according to *Fabreti*, who says he has tried it, thirteen Grains more than the modern half Ounce. He adds also, that there was another with the same Mark that weigh'd eight Grains more than the present *Roman* half Ounce, and was a black Stone, as well as the following Ounce Weight from our Cabinet <sup>15</sup>: This Ounce weighs only six Drachms and sixteen Grains, which is a Drachm and fifty six Grains less than it ought to be; but then it must be observ'd that it is very much worn with Use, and has lost not a little of its Substance. The next black Stone <sup>16</sup> is a two Ounce Weight, as the two Points thereupon denote, and weighs sixty six Grains more than the present *Roman* Weight of two Ounces. Another two Ounce Weight of black Stone, mark'd also with two Points, is taken from our Cabinet <sup>17</sup>, and weighs an Ounce six Drachms and fifty nine Grains, which is a Drachm and thirteen Grains short of two *Paris* Ounces; but as this also has been very much handled, so it has lost of its Weight as well as the former, tho' not so much.

IV. Another Weight publish'd by *Fabreti* is the *Libra* or Pound <sup>18</sup>, as is signified by the Mark *I.* and weighs, according to him, thirteen Ounces and thirty six Grains. Now tho' the old *Roman* Pound was no more than twelve Ounces, as the



- the *Roman* Pound at this Day is, yet the old Ounces were heavier than the modern ones, as manifestly appears from this and the following Examples. The next
- 19 Weight is from the *Roman* College, and by the Mark II. in Silver <sup>19</sup>, appears to be their two Pound: It weighs however, *Fabreti* says, an Ounce three Drachms or nine Scruples more than the present *Roman* Weight of two Pound. The other
- 20 <sup>20</sup> with the Mark V. which stands for five Pound, weighs two Ounces and a half more than the present *Roman* Weight of five Pound. These two last Weights are inscrib'd TEMP. OPIS AVG. which *F. Bonanni* interprets *Templo Opis Augusti*, or *Augustæ*, which, he says, signifies, that by the Authority of *Augustus* these Weights were preserv'd in the Temple of the Goddess *Ops*. And indeed in the Temple of that Goddess it was that the publick Money was deposited: To which purpose *Cicero* has this Expression; *Pecunia utinam ad Ædem Opis maneret*.
- 21 The next is a ten Pound Weight <sup>21</sup>, as the Letter X. with which it is mark'd denotes; 'tis of Brass, and belong'd to *M. Fabreti*, by whom we are told that it weighs five Ounces and fourteen Scruples more than the present ten Pound Weight, and has this Inscription in Letters of Silver, AVG. T. M. V. which *Fabreti* thus explains: *Augusti Autoritate Templo Martis Ultoris*: That is to say, continues he, that by the Authority of *Augustus* this Weight was kept in the Temple of *Mars* the Revenger, which was in the great Market-place. Their Weights and Money were however kept in other Temples, as well as these, as in those of *Castor*, *Hercules* and others.
- 22 The following Weight *Fabreti* tells us was of black Stone <sup>22</sup>, and belong'd to him, but is so broken, that there seems to want more than a third part: He is of Opinion it was a Weight of ten Pound; for as much diminish'd as it is, it yet weighs six Pound and an Ounce: The Inscription is EX AVCT Q. IVNI. RVSTICI, ex *Autoritate Quinti Junii Rustici*. This *Q. Junius Rusticus* occurs six times among *Gruter's* Inscriptions. *Scaliger* thought him *Prætor* of the City; but *Fabreti* differs from him, and thinks he was not *Prætor* but *Prefect*; and this Opinion of his he founds upon the following Inscription, which was found upon another Weight publish'd by *Reinesius*:

SALVO D. N.  
IVLIO NEPOTE  
P. P. AVG. N.

on the other side

AVDAX. V. C.  
PRÆFECTVS  
VRB. FECIT.

He is also supported by a Passage in *Ammianus Marcellinus*, who says that the Office of the *Præfect* of the City, was to order the Weights in all the several Regions, there being no other way to cure the Knavery of many People that made Weights at their Pleasure.

- Spon* gives us the Form of seventeen Weights, most of them taken from the MS of *M. de Peiresc*, who, he says, left behind him a Book concerning the Weights of the Ancients. *Spon* indeed has only given us the bare Figures in small, which I do not think *M. de Peiresc* reduc'd so himself, he chusing rather to exhibit things in their full Proportion, knowing well that such Exactness was useful in Weights and Measures, tho' it was not so in every thing else. These Weights
- 23 of *Spon's* we have given <sup>23</sup> however as he had them engrav'd, together with their Inscriptions.

- 24 *M. Fabreti* gives us also an Ounce Weight <sup>24</sup> with the *Greek* Mark Γ, signifying, as he thinks, the Ounce of the *Greek* Physicians, which he says weighs fifteen Grains less than the Ounce of this Day. He produces likewise another Weight
- 25 of six Ounces <sup>25</sup>, mark'd ς and ς, which he says weighs two Drachms and fifteen Grains less than the modern six Ounce Weight. *F. Bonanni* exhibits also another Weight,



Weight, whose Inscription<sup>26</sup> is VIII. M. F. A. which, according to him, is a<sup>26</sup>  
 Weight of nine Pound, made by the Authority of *Marcus Furius*: But this Explan-  
 ation is not altogether certain; nor indeed does he offer it for any thing more  
 than Conjecture. To this we have added another Weight of *Bonanni's*<sup>27</sup> greater<sup>27</sup>  
 by much than all the rest, tho' he has represented it small enough: 'Tis a round  
 Stone, but flat at top and bottom, and has this Inscription, TALENTVM  
 SICLORVM III. PONDO CXXV. This Weight *Villalpandus* publish'd, and  
 affirms that it is the Weight of the *Hebrew Talent*. *S. Epiphanius* says also, that  
 the Talent was a hundred and twenty five Pound, the Pound twelve Ounces, the  
 Ounce two *Stateras*, and the *Statera* two Drachms.

The *Statera* is also taken for a Ballance, whose other Name is *Trutina*. It had  
 two opposite Scales call'd *Lances*, from whence came the Word *Bilances*, and from  
 that the *English* Word Balance. *F. Bonanni* says there are the Fragments of a Ba-  
 lance remaining. Balances also often occur in Medals, when either Equity or  
 Money is represented. There was likewise a sort of Balance call'd *Campana*, the  
 reason of which Name *Isidore* says, was its being found in *Campania*, a Province  
 in *Italy*: 'Twas an Iron Rod mark'd with Pounds and Ounces, and what is at this  
 Day call'd the *Roman*.

V. In the Cabinet of *M. Foucault* there's a Weight<sup>28</sup> with this Inscription,<sup>28</sup>  
 DOMINI NOSTRI HONORII AVGVSTI P. I. or PONDO LI-  
 BRÆ; signifying that that Pound Weight was made under the Emperor *Honorius*.  
 The Cabinet of *S. Genevieve* furnishes us with another of them<sup>29</sup> of a round Figure,<sup>29</sup>  
 and inscrib'd ΛΑ. which *F. du Molinet* takes for *Λίτρα*, tho more probably *Λίτρα* Α,  
 one Pound. The next is a half Pound Weight<sup>30</sup> mark'd ΓΟΣ, οὐγκίαι 5. six Oun-<sup>30</sup>  
 ces. The Cross above shews that this Weight was made under a Christian Empe-  
 ror. In our Cabinet there's just such another, save that it has no Cross upon it.  
 Another very much resembles the preceding one in the first Face of it<sup>31</sup>; but in<sup>31</sup>  
 the other<sup>32</sup> it is signified that this half Pound weighs thirty six Solids, so that by<sup>32</sup>  
 consequence every Ounce is six Solids. The fifth is a two Ounce Weight<sup>33</sup>, as<sup>33</sup>  
 these two Letters denote αβ, οὐγκίαι 5. two Ounces. The sixth<sup>34</sup> is a Weight of an<sup>34</sup>  
 Ounce and a half, which they call'd *Sescuncia*; the two Letters of which Θ.Ν.  
 denote that it was the Weight of nine *Sextulas* or Solids, which was the same  
 Weight with the *Cyathus*. The Ν, I believe is not there as a Letter, but to signi-  
 fy the Weight. The Figure II, which comes near the Ν, signifies the *Obolus*, so  
 that the Ν here may perhaps signify nine *Oboli*, if so be that Number of *Oboli* a-  
 grees with an Ounce and a half. The seventh<sup>35</sup> weighs six Solids or Ounces, as<sup>35</sup>  
 the Inscription imports. The eighth is three Solids<sup>36</sup> denoted by I. B. which sig-<sup>36</sup>  
 nifies one and two, as *F. Molinet* says. This indeed looks something extraordi-  
 nary, but we have nothing better to say. The ninth<sup>37</sup> is a Solid of the Emperor<sup>37</sup>  
*Honorius*, as the Inscription sets forth; besides which, there is the Image of the  
 Emperor. On the Reverse there's read *Hexagium Solidi*; which *hexagium* is on-  
 ly the *Greek* Word for *Sextula*, and *Sextula* the same thing with the *Solidus*. The  
 eleventh<sup>38</sup> is also a Solid, and by *F. Molinet* thought to represent *Valentinian* and<sup>38</sup>  
*Valens*, or *Gratian* and *Valentinian* the younger.

And thus much for Weights, the Discussion of which is attended with innume-  
 rable Difficulties. The Ancients that have had Occasion to speak of them, dif-  
 fer very widely from one another in the Subdivision of the Pound, which makes it  
 a Task of great Difficulty to compare the several Weights of the Ancients with  
 one another, and of much greater yet to reduce them to the Weights of our  
 Days.



## BOOK V.

Containing the seven Wonders of the World; the Publick Buildings and Symbols of the Parts of the World, of the Countries, Rivers and Cities.

## CHAP. I.

*The seven Wonders of the World related differently by different Authors.*

**A**MONG the celebrated Buildings and most surprising Works of Antiquity, there were seven that surpass'd all the rest in Beauty and Magnificence, and which, for many Ages, have had the Appellation of the seven Wonders of the World, or, as *Vitruvius* calls them, the seven *Speſtacula*. As to the number of them, most Writers are agreed upon seven; but then they differ about the Things themselves; for tho' some of the Wonders are by all taken into the Account, yet there are others that are not so universally receiv'd. *Philo Byzantius* reckons them thus: First, the Gardens of *Babylon* sustain'd by Columns; secondly, the Pyramids of *Egypt*; thirdly, the Statue of *Jupiter Olympius*; fourthly, the *Colossus* of *Rhodes*; fifthly, the Walls of *Babylon*; sixthly, the Temple of *Diana* at *Ephesus*; seventhly, the Sepulcher of *Mausolus*.

But the anonymous Author cited by *Allatius*, (p. 22.) gives another Account of them, and ranks them in this Order: First, *Jupiter Olympius*, which was thirty six Cubits high; secondly, the Temple of *Diana* at *Ephesus*; thirdly, the Altar at *Delos*, said to have been made of the right Horns of Victims sacrific'd in one Day; fourthly, the *Mausoleum* of *Halicarnassus*; fifthly, the Pyramids of *Egypt*, the highest of which was four hundred Cubits; sixthly, the Walls of *Babylon*; seventhly, the *Colossus* of *Rhodes*, of seventy Cubits high, made by *Chares* the *Lindian*. Among which, others take in the *Æsculapius* of *Epidaurus*; the Altar at *Paros*; the hanging Gardens; the *Minerva* at *Athens*, and the Palace of *Cyrus*. Thus far the anonymous Writer.

In a *Greek MS.* of *M. Baluze* there's a certain Note of another anonymous Author, made in no very remote Age indeed, where the seven Wonders of the World are thus related. First, the *Egyptian Thebes*; secondly, the Walls of *Babylon*; thirdly, the *Mausoleum*; fourthly, the Pyramids; fifthly, the *Colossus* of *Rhodes*, which, some say, is a Column of Brass six hundred Cubits high; sixthly, the Capitol of *Rome*; seventhly, the Temple of *Hadrian* at *Cyzicum*.

*Leo Allatius*, speaking of these different Accounts of the Wonders of the World, has these Words: 'Others add to these the Palace of *Cyrus*, the Tower of *Pharos*, the Labyrinths, the horned *Hammon*, the *Delian Apollo*, the Throne of *Alexander*, the Capitol, the Temple of *Hadrian* at *Cyzicum*, the *Transiberine Mole*, which is what they call *Moles Hadrianea*, or *Hadrian's Mausoleum*, the *Ruffinian Forest* and others; from whence, continues he, some have concluded that there were not only seven, but fourteen Wonders of the World.' The Persons *Allatius* here hints at were probably of later Ages, the Ancients being generally agreed that the Number of them was but seven, tho' they differ'd about the Wonders that were to make up that Number. Those of *Philo's Catalogue of Byzantium*



*Byzantium* are what are generally receiv'd; of these therefore we shall give some Account, and rank them in the same Order that he has done.

The *Hortus pensilis* was a Garden supported by Pillars of Stone, upon which were Beams of Palm-tree, that by Nature were Proof against Rain and Water, and also so far from giving way to the Weight that was laid upon them, that they rather heav'd and bore up against it: These Beams were plac'd pretty near one another, so that they sustain'd a prodigious Weight of Earth. The Garden thus suspended in the Air had such Depth of Earth, that Trees of various sorts grew in it to a great Bulk, their Roots penetrating through the Earth into the intermediate Spaces of the Beams, and their Branches amply diffusing themselves. Plants, Pulse and all sorts of Fruit were there produc'd also in abundance. This Garden was water'd by Canals, some of which were brought in a strait Course from Places of greater Eminence, and others supplied by Pumps and other Machines.

The Pyramids of *Egypt*, which, alone, of all the Wonders of the World, are yet remaining, are something like Mountains of Stone of a monstrous Size; the Form and Structure of which, together with whatever else has any Relation thereto, shall be spoke to in the fifth Volume of this Work.

The Statue of *Jupiter Olympius*, made by *Phidias*, a Description of which we have already given after *Pausanias*, in the Book of Temples, was more surprizing upon account of its curious Workmanship, than of the Matter it was made of, tho' that was nothing less than Gold and Ivory. *Cicero*, in his Book *de Oratore*, says, that no Man ever saw any thing more perfect and finish'd, than the Works of *Phidias*. The Generality of Writers also give him the same Character, and speak of him with Admiration. *Strabo* indeed finds fault with him for having made the Statue of *Jupiter* so very large, that if the God were to rise from his Seat, he could not do it without breaking through the Roof of the Temple. Nor was it this Statue alone that was so wonderful, but the Architecture, Sculpture, and Painting of the Temple also, these being all done by the best Masters in those Arts, so that the Temple might also pass for one of the Wonders of the World.

The next Wonder in *Philo's* List is the *Colossus* of *Rhodes*, which, according to the common Opinion, was seventy Cubits high, or, as *Festus* has it, a hundred and five Foot: This *Colossus* was all of Brass, and hollow within, and in that Cavity had Bridges of Iron and square Stones, the better to stay it up. This enormous Statue represented the God of the *Rhodians*, which was the Sun, and had its Feet fix'd upon two Bases, whose Height exceeded the highest Statues. It was made by *Chares* the Scholar of *Lysippus*, and was over turn'd, *Pliny* says, by an Earthquake, after it had stood fifty six Years, and so remain'd to his Time. Its very Thumb was so large, that few Men could embrace it, and its Fingers more bulky than most Statues. Some think *Pliny* mistaken, in saying it was over-turn'd fifty six Years after it was set up, for that it did not fall until fourscore Years after. But that's not our Business at present to determine. It was again erected under *Vespasian*, and was at last sold by *Mavia*, a *Saracen*, at the taking of *Rhodes*, to a *Jew*, who broke it all to pieces, and loaded nine hundred Camels with the Brass. The Diversity of Opinions concerning the Height of this *Colossus* is very great, most Authors holding that it was no more than seventy Cubits high, others, that it was much higher; but in things of this kind its more common to exaggerate than fall short.

The next in Order is the Walls of *Babylon*, built by *Semiramis*, the Circumference of which was three hundred and sixty Furlongs, which is forty five Miles; so that it was a good Day's Journey to travel round them. These Walls were built of Brick, and cemented with *Bitumen*; their Height fifty Cubits, and their Breadth sufficient for four Coaches to run a-breast upon. The City, our *Philo* says,



says, was so large and spacious, that the Inhabitants might take a Journey within its Walls. *Philostratus* says, in the Life of *Apollonius Tyanæus*, that the Walls of *Babylon* were four hundred and eighty Furlongs about.

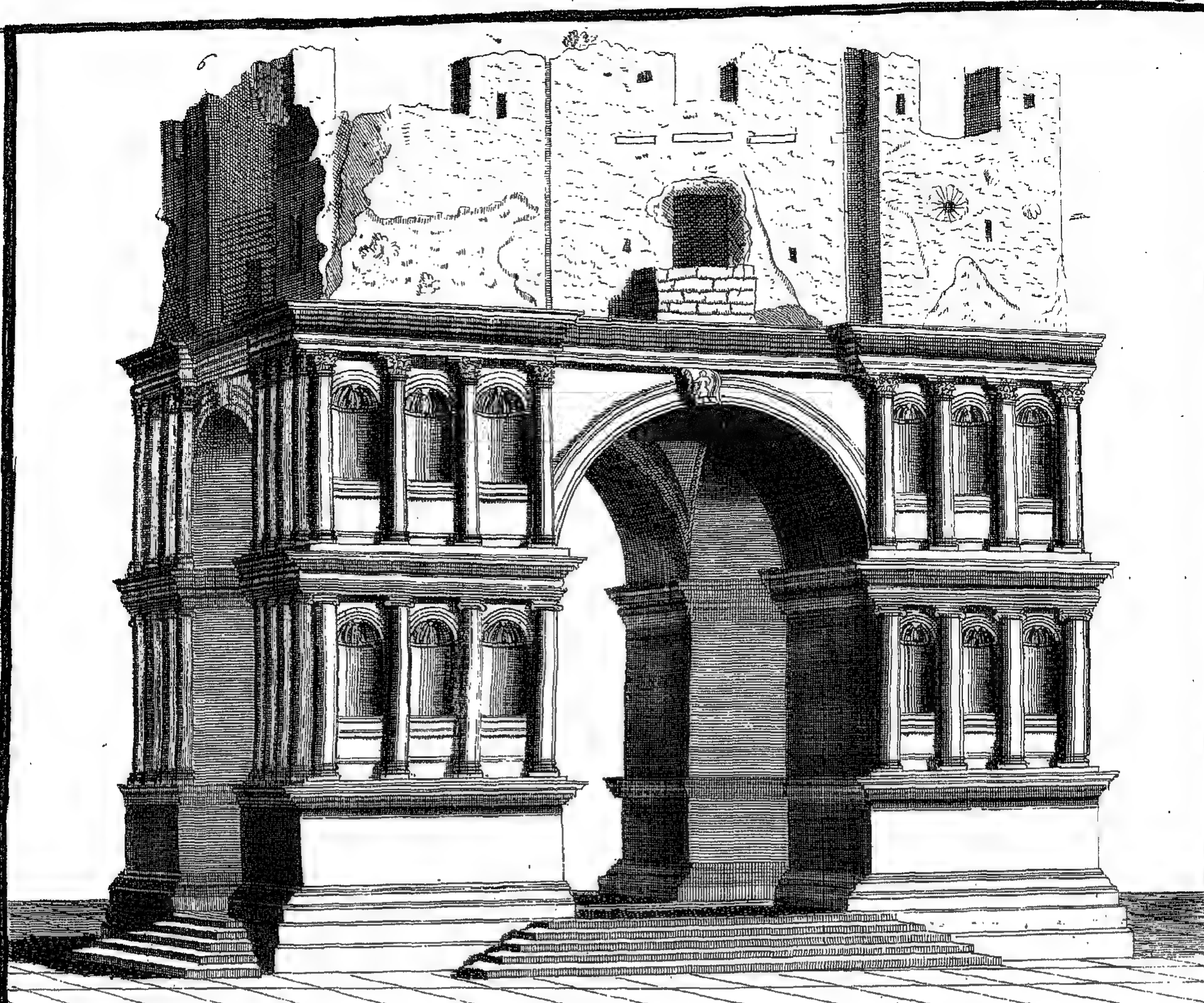
Next to this, in *Philo's* Account, is the Temple of *Diana* at *Ephesus*, which, according to him, was the greatest and most magnificent of all the Buildings of Antiquity. But we have already given an Account of this in the second Book of the preceding Volume, where we have also, after *Spon*, taken notice of the large Ruins that remain of it at this Day.

The *Mausoleum* or Sepulcher of *Mausolus*, built by his Wife and Sister *Artemisia*, is the next in Order, and will be spoke to in the fifth Volume, where we shall treat of other *Mausoleums*, some of which are yet extant.

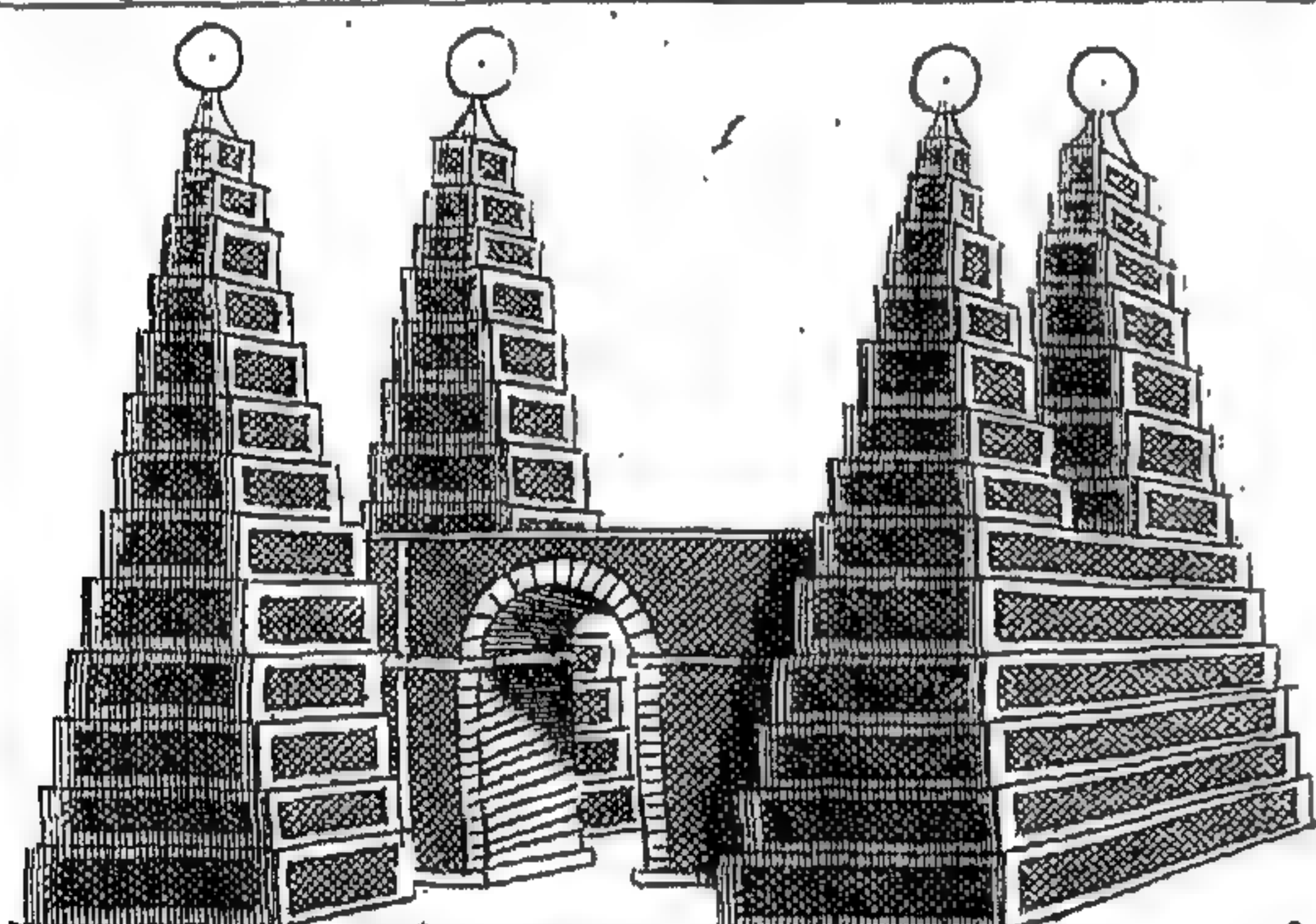
The next, *Egyptian Thebes*, was also taken into the Number of the Wonders of the World; the City, which by reason of its hundred Gates, was call'd *Hecatompylos*, to distinguish it from the *Beotian Thebes*, which had but seven. Amongst the Wonders were reckon'd also the *Pharos* of *Alexandria*, and the Labyrinths, by which is to be understood that of the Isle of *Mæris* in *Egypt*, and that of *Crete*, which, according to *Pliny*, was not the hundredth part of the *Egyptian* Labyrinth. And this surely better deserves a place among the Wonders of the World, than any of those that are rank'd in that Number. *Herodotus* says it was the Work of the twelve Kings that reign'd at once in *Egypt*, and gives us this Account of it: 'They made it, continues he, a little beyond the Lake *Mæris*, near the City of the *Crocodiles*, as they call it. I my self have seen it, and found it a Work wonderful beyond Expression. Whoever would well consider it, and compare it with the choicest Works of the *Greeks*, nay, even with the Temples of *Ephesus* and *Samos*, would find it far exceed them both in Workmanship, and Cost. The very Pyramids surpass the Works of the *Greeks*, and a single one amongst them may vie with the most magnificent of their Productions. But this Labyrinth far exceeds the Pyramids: For in this stupendous Work there are twelve large vaulted Halls, the Gates of which are opposite to each other: Six of these are situated in one Range to the South, and six in another to the North. the same Wall encompassing them all without. There are three thousand Rooms in them, one half under Ground, and the other above: Those above I have seen my self, and walk'd through them; but know nothing more of the other than what I learn'd from others, the Governours of the Place refusing to give us that Satisfaction, pretending that the Sepulchers of the twelve Kings that built the Labyrinth were there, as also those of the sacred *Crocodiles*, which were not lawful for us to see. The Rooms above that I was in, far exceed any thing made with Hands. There are Issues in the Roofs, and Windings and Turnings in these Halls contriv'd so variously, and with so much Art, that we were struck with Admiration. From the Halls one is led into other Rooms or Bed-Chambers, and from those into Parlours, and from those again into Closets, and from the Bed-Chambers also into other Halls. The Cielings of these are all of Stone, as were also the Walls, all which are adorn'd with carv'd Work. Each Hall is surrounded with Columns of fine white Stone. At one Angle of the Labyrinth there's an Obelisk forty fathom high, adorn'd with large Figures of Animals, the Entrance to which is subterraneous.' *Herodotus* explaining afterwards the *Orgyia* render'd here *Fathom*, says that it was six Foot or four Cubits.

*Strabo* says there were as many Halls in this Labyrinth, as there were Governments in *Egypt*, and that there was no venturing in without a Guide, by reason of the vast number of Windings and Turnings.





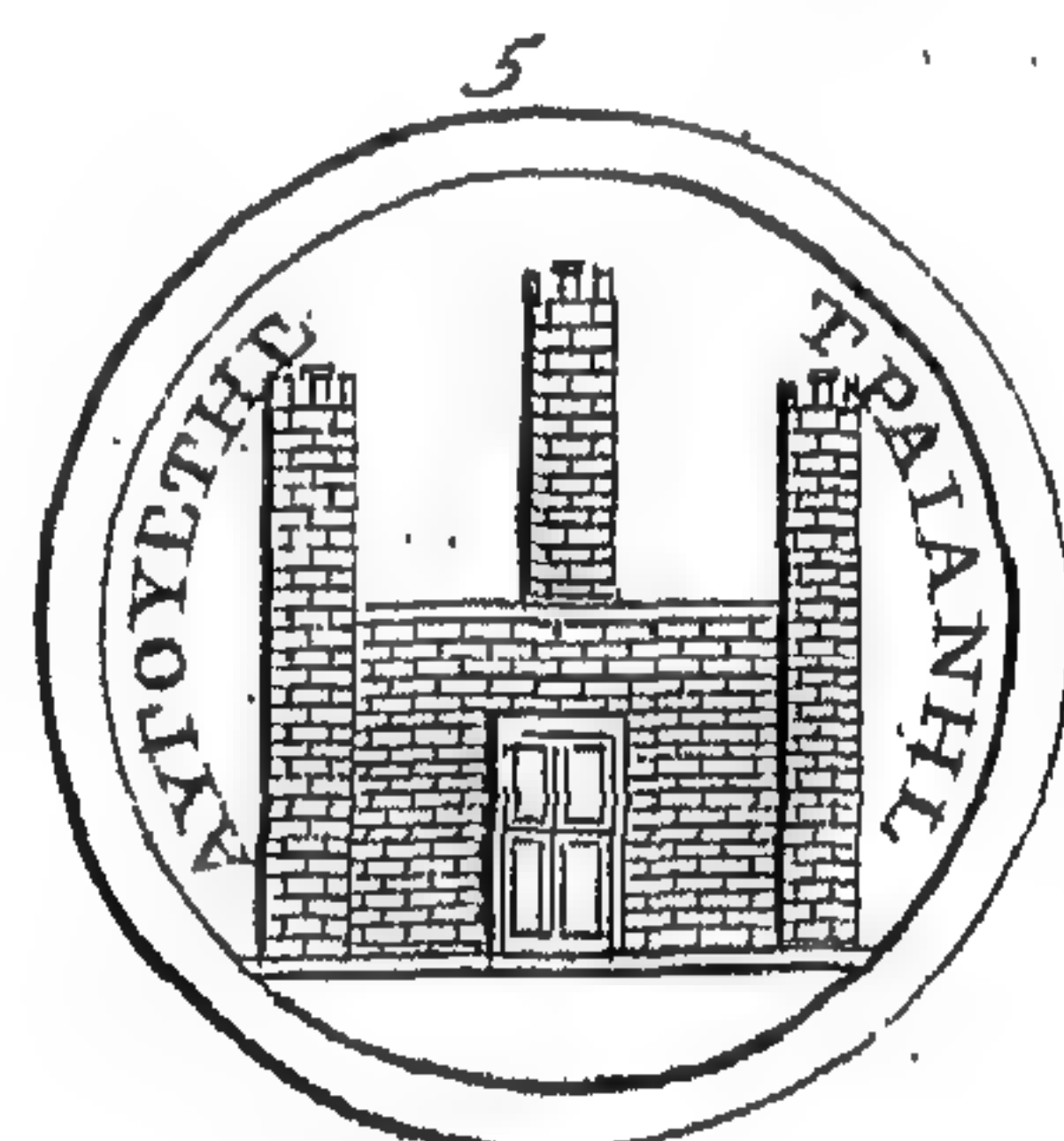
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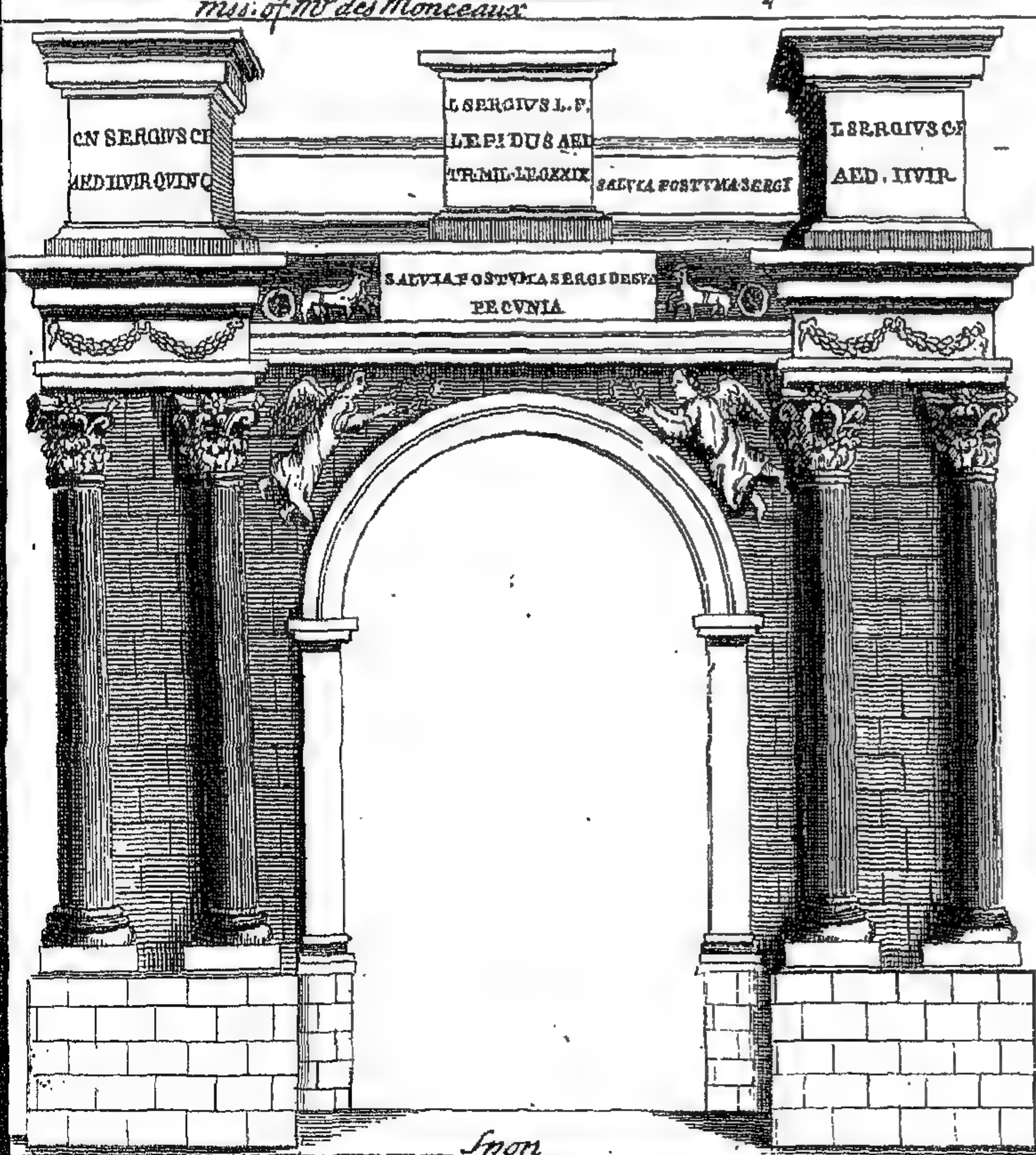
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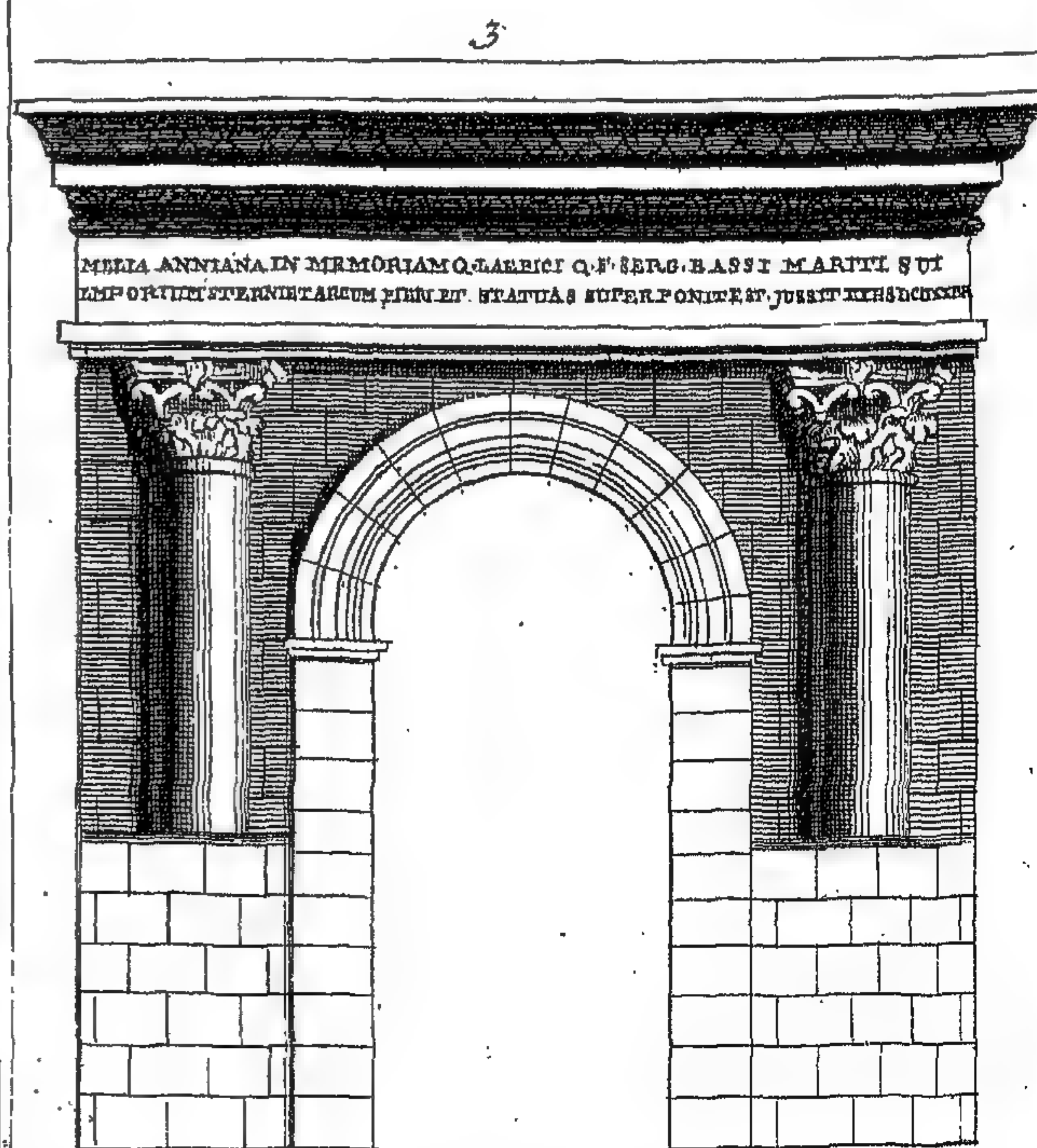
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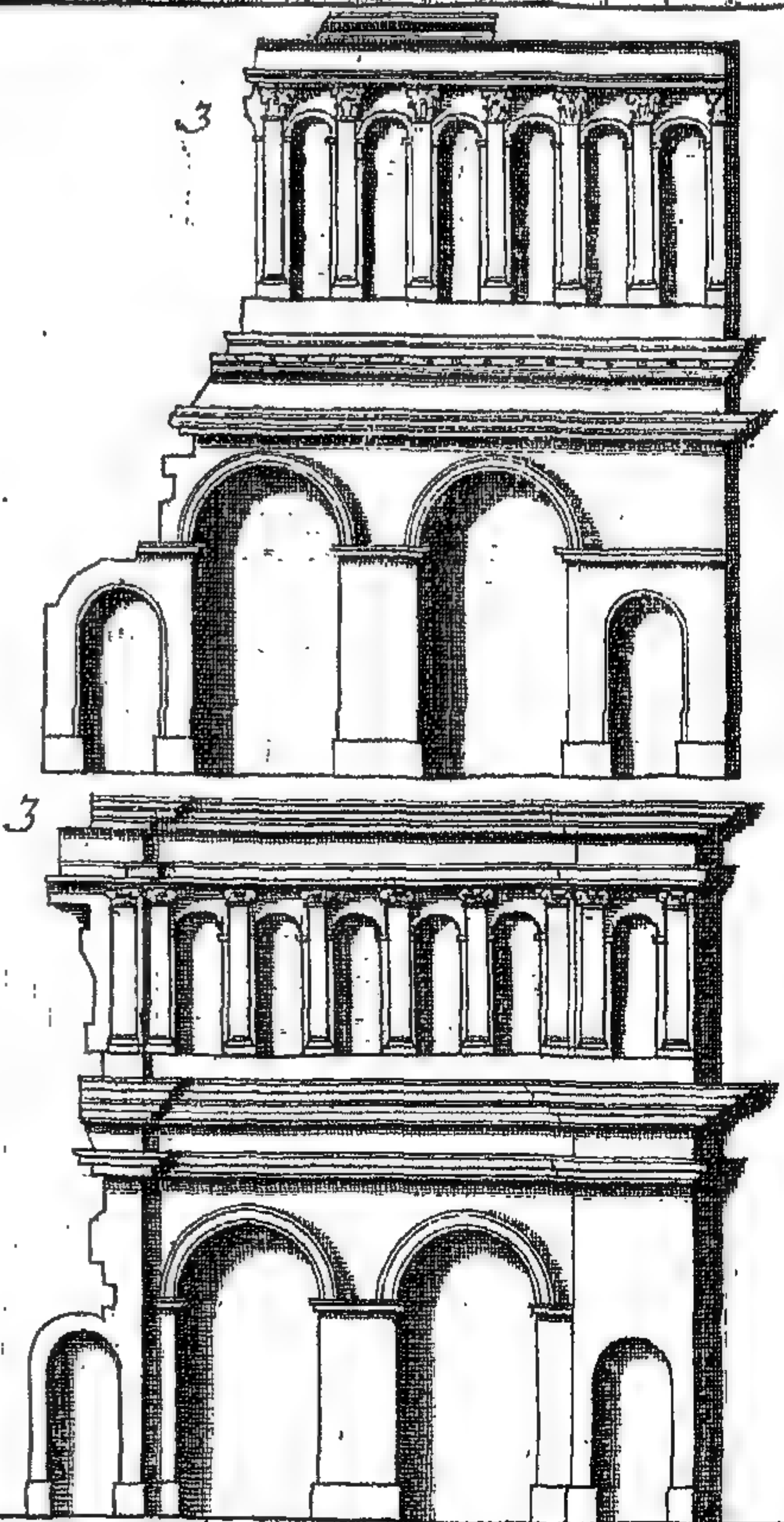
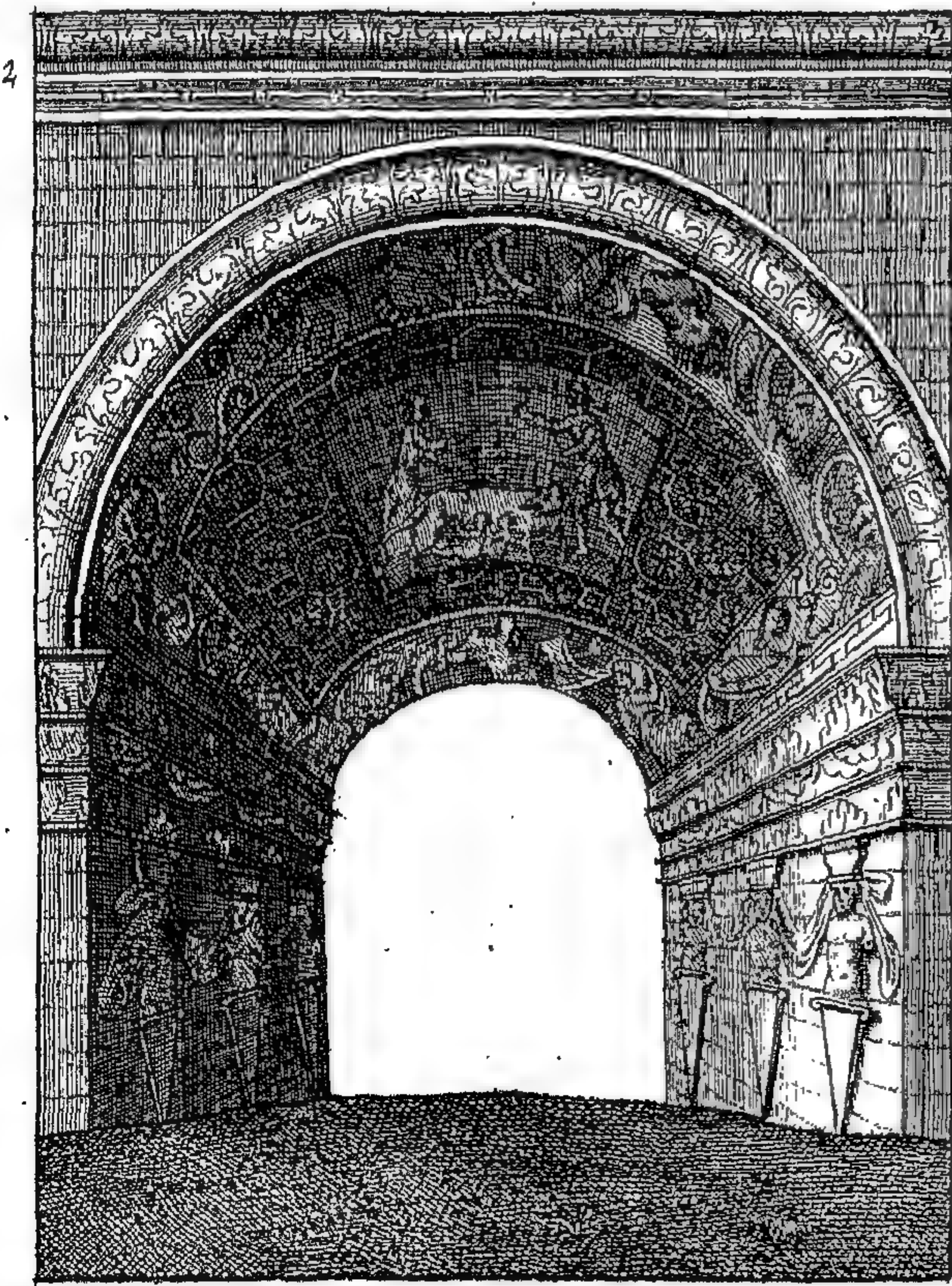
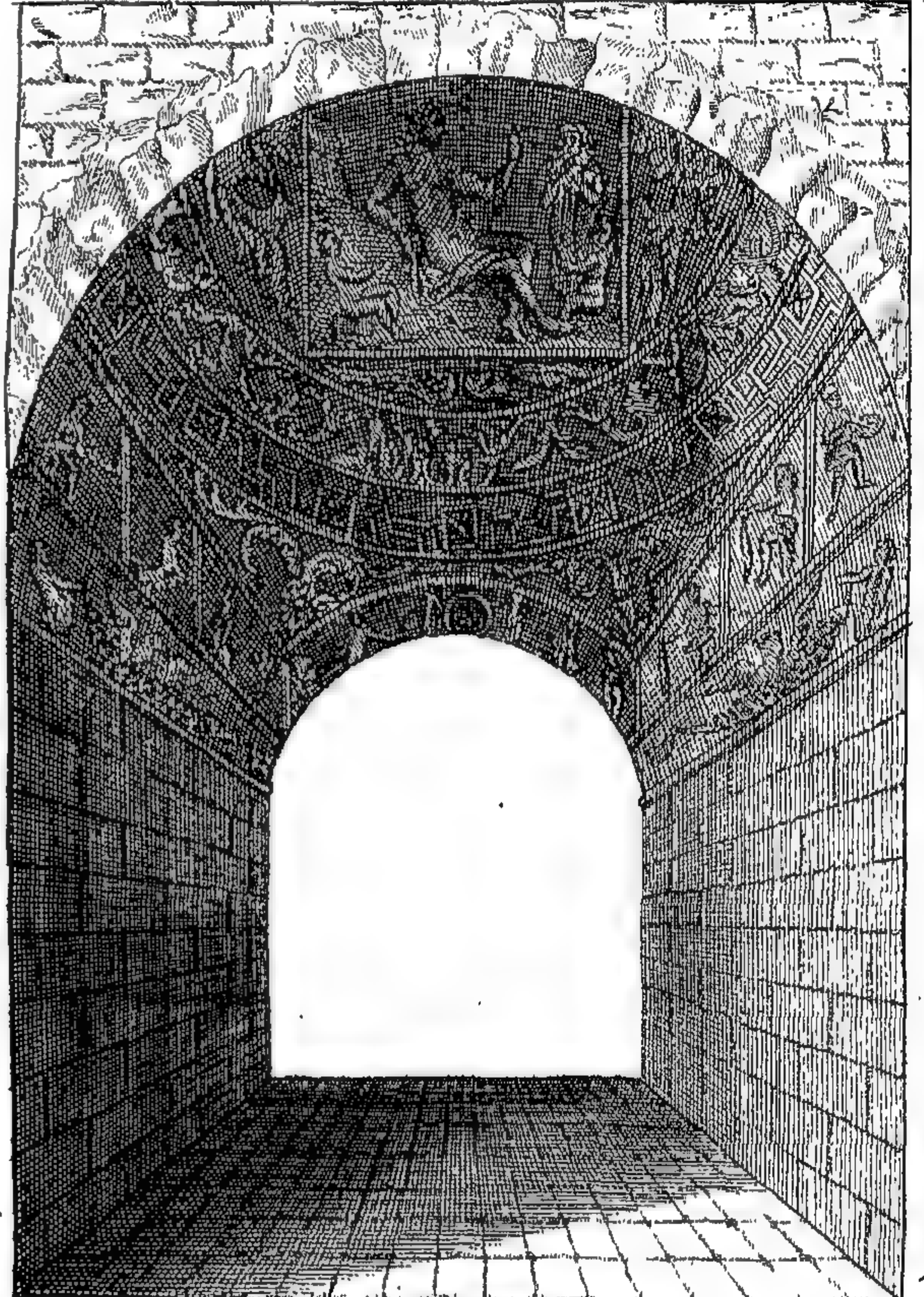
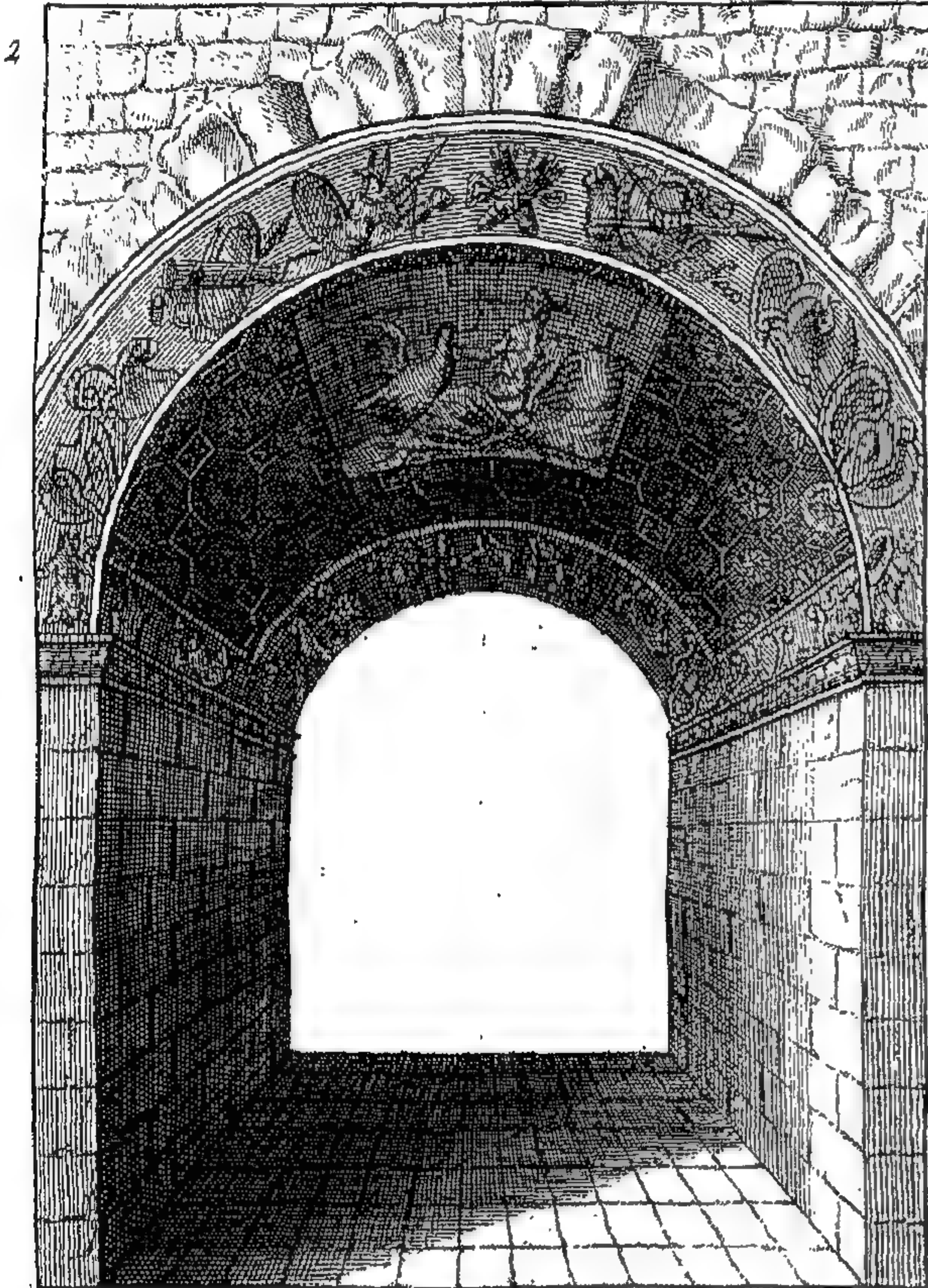
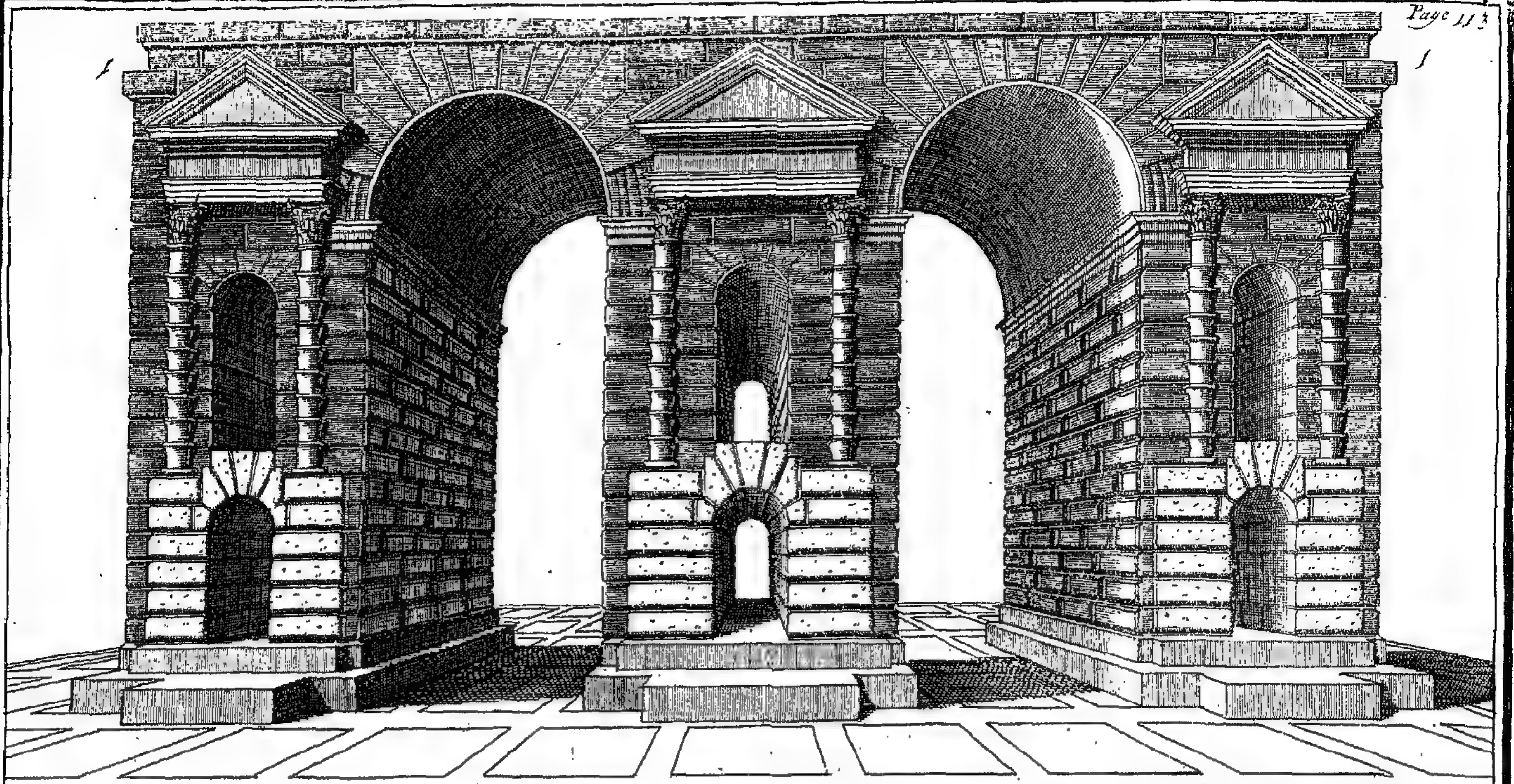


Sporn



*Barduri.*







C H A P. II.

- I. *The great Gate of Rome, formerly called Labicana, or Lavicana, or Esquilina.*  
 II. *The two ancient Gates of Autun.* III. *A remarkable ancient Gate near Me-  
 ste in Cilicia.* IV. *Other Gates of Cities.*

I. **W**E have already treated both of the City and Country Houses of private Persons: We come now therefore to speak of the publick Buildings of Cities, design'd both for Ornament, and for the Use of the Inhabitants. And here we shall begin with what first offers it self, I mean the Gates. Of those at *Rome*, which have been preserv'd from the time of the Emperors to this Day uninjur'd by Time, I shall only take notice of the *Porta Major*, or Great Gate, formerly call'd *Labicana* or *Esquilina*. I have already shewn, in my *Diarium Italicum*, that the Gate call'd by *Frontinus*, *Esquilina*, is the same with this. This Gate is double, in the Form we here exhibit it<sup>1</sup>, and of noble Structure. Above it are three In-  
 scriptions; the first of which imports, that the Emperor *Claudius* brought Water into *Rome*, which for that reason was call'd the *Claudian* Water; the second, that *Vespasian* had recover'd the said Water, which had been wanting for nine Years, thro' the breaking of an Aqueduct; tho' it was but fifteen Years from *Claudius's* Death to *Vespasian's* Accession to the Empire: But the third is the most remarkable; as it imports, that after the Death of *Vespasian*, who reign'd ten Years, his Son *Titus*, who reign'd only two, had again repair'd the Aqueduct made by *Claudius*, and repair'd by his Father, and given it a new Form, it having been ruin'd and destroy'd through Age, (*a capite aquarum a solo vetustate dilapsæ.*) The other Gates of *Rome*<sup>2</sup> are either modern, or else have nothing worth observing in their Structure.

PLATE  
XXX.  
1

II. The two old Gates in the City of *Autun* deserve to have a place here: They are both double<sup>3</sup>, and have above the Entablature a Range of Architecture, the one of *Ionick*, and the other of the *Corinthian* Order: That of the *Ionick* Order is *S. Andrew's Gate*, and that of the *Corinthian* the *Gate d'Arroux*.

III. Another Gate worth Observation is near the City *Meste* in *Cilicia*, at the four Angles of which<sup>4</sup> are four Pyramids with each a Globe at the top. This was taken from the Papers of the late M. *des Monceaux*, Uncle to the Count *de Bonneval*, General of the Imperial Forces.

PLATE  
XXXI.  
1

IV. The Gate of *Pola*, a City of *Istria*, was a kind of Triumphal Arch<sup>2</sup> erected in Honour of *Servius*; in the Frontispiece of which are seen Triumphal Chariots, and three Pedestals, that probably sustain'd as many Statues: The Pillars are of the *Corinthian* Order. The Gate of *Zara* in *Dalmatia*<sup>3</sup> is Antique, as the Inscription imports, and more simple than the preceding one: It has also Pillars and Chapiters of the *Corinthian* Order.

We meet with Gates also upon Medals; and among those one of *Nicopolis*, a City of *Epirus*, remarkable for its triple Form<sup>4</sup>, and for having above the Cornice another Range of Arches, all which are plac'd between two Towers. The Gate at *Trajanopolis*, a City of *Thrace*, is not quite so elegant: It has a Tower indeed<sup>5</sup> on each side, and above it another that's much loftier than the other two.



## C H A P. III.

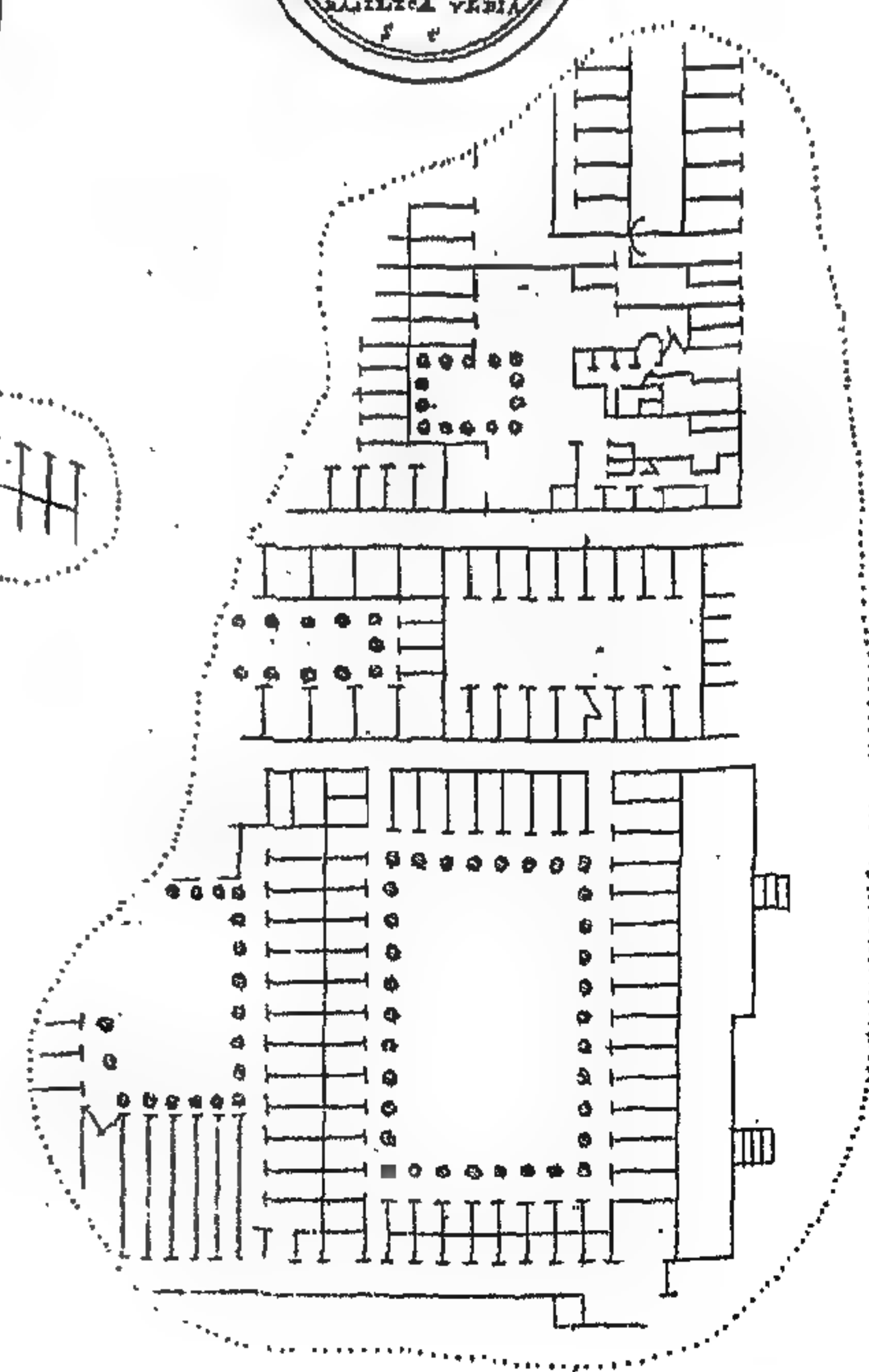
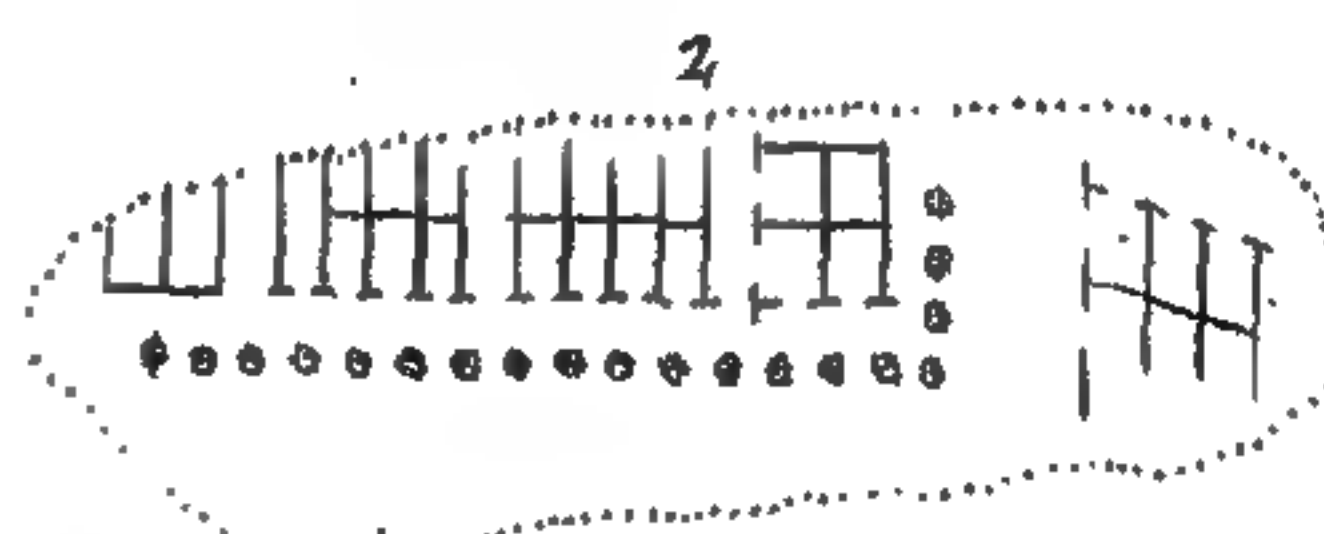
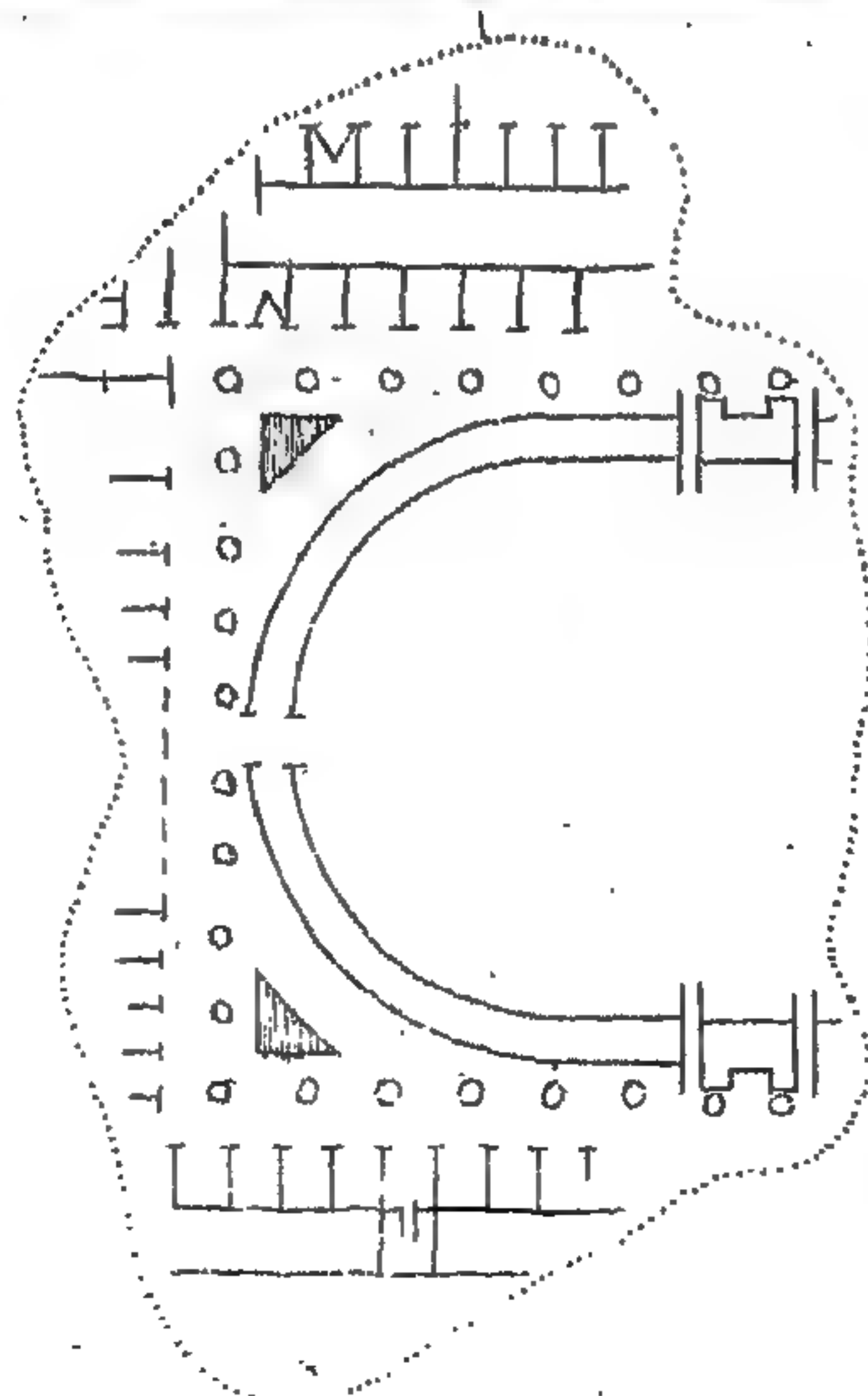
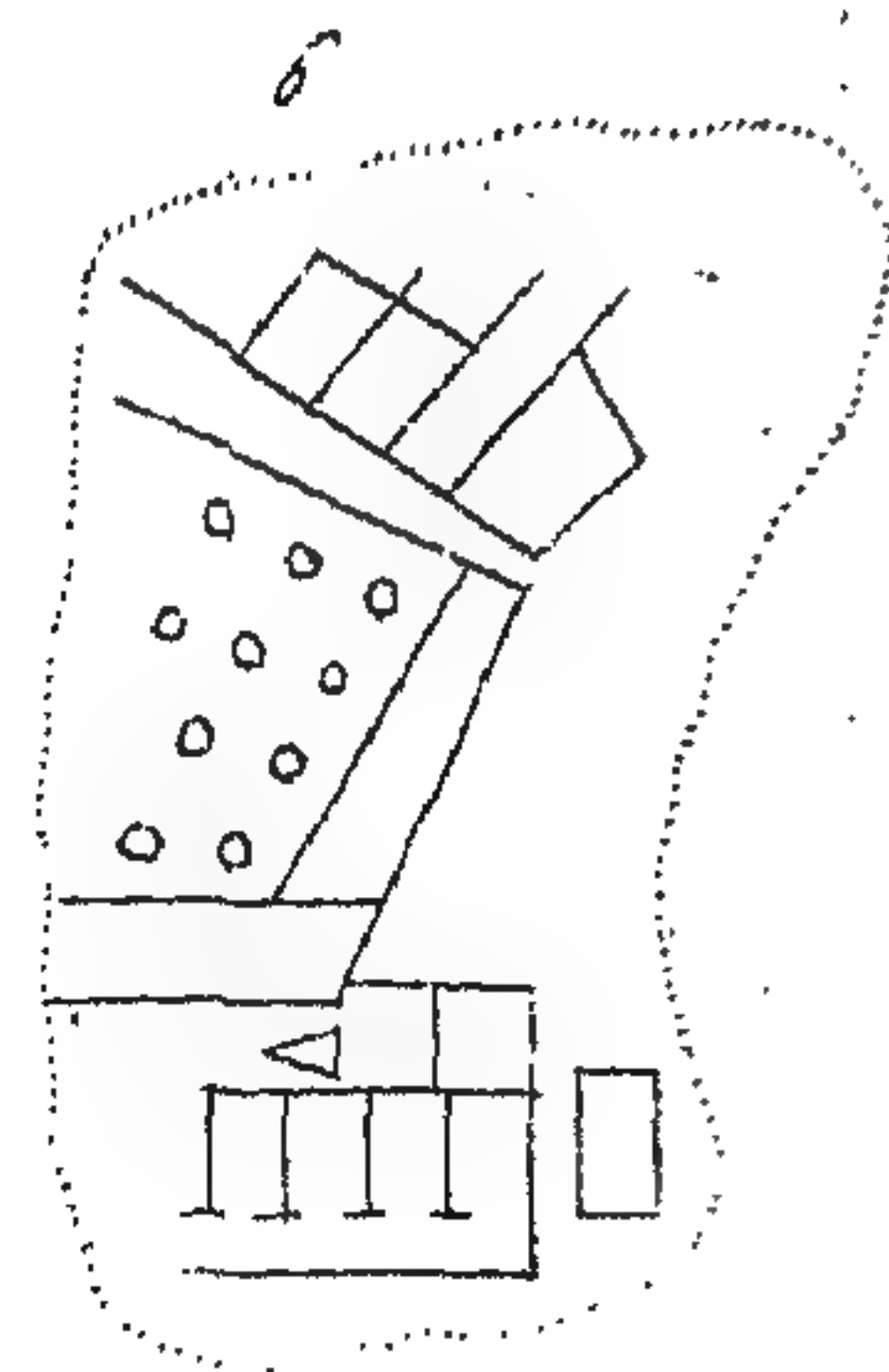
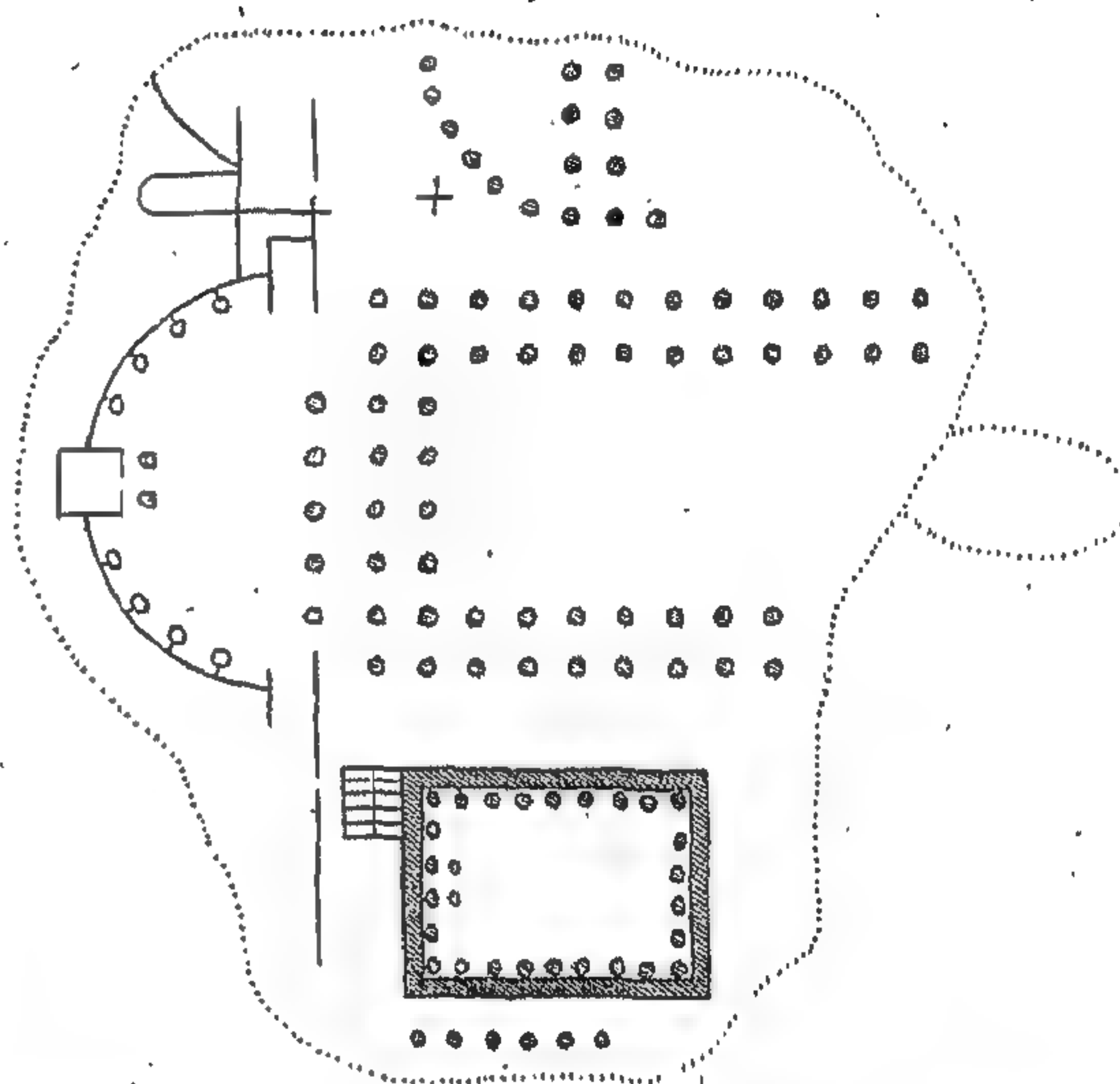
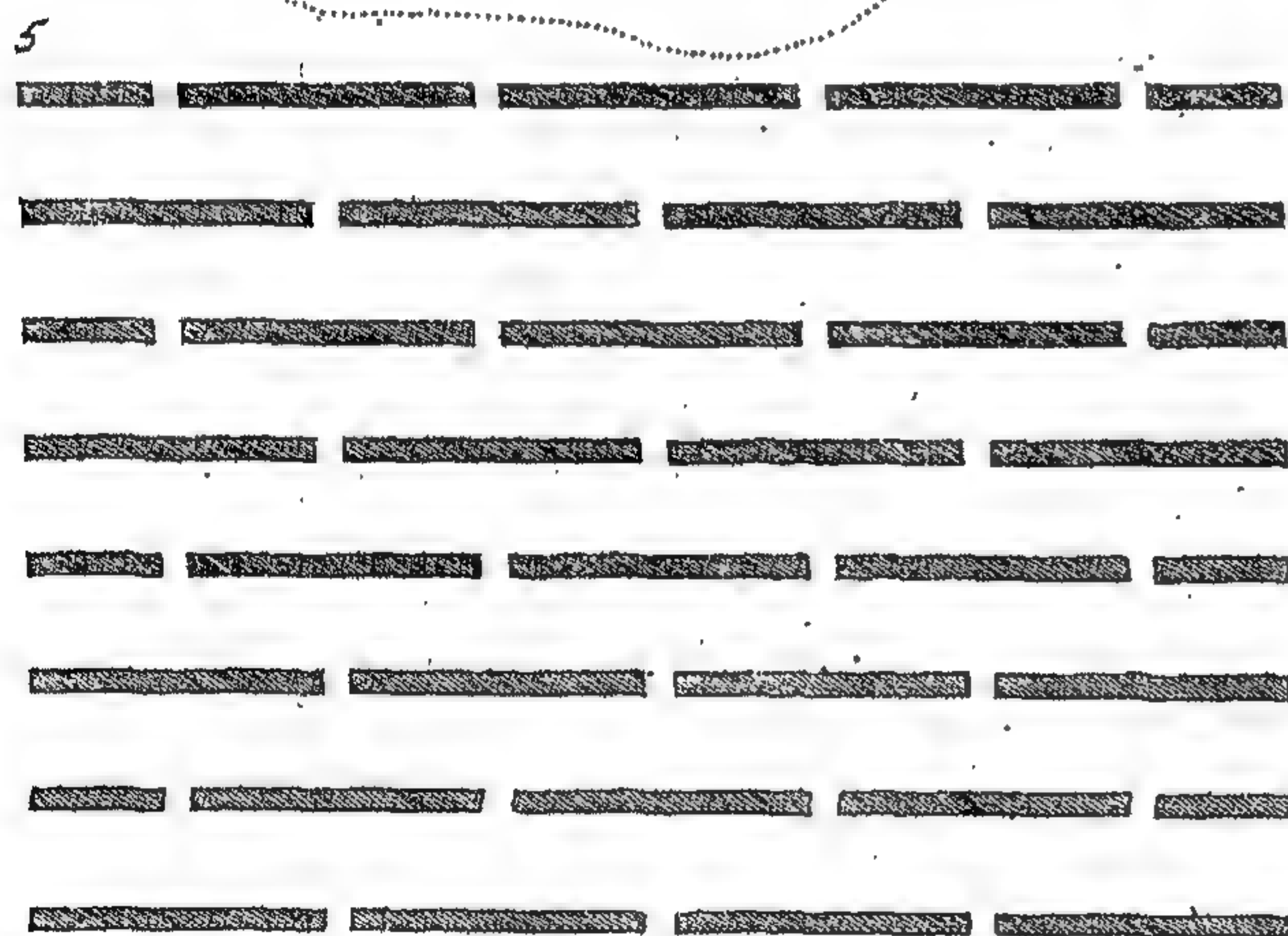
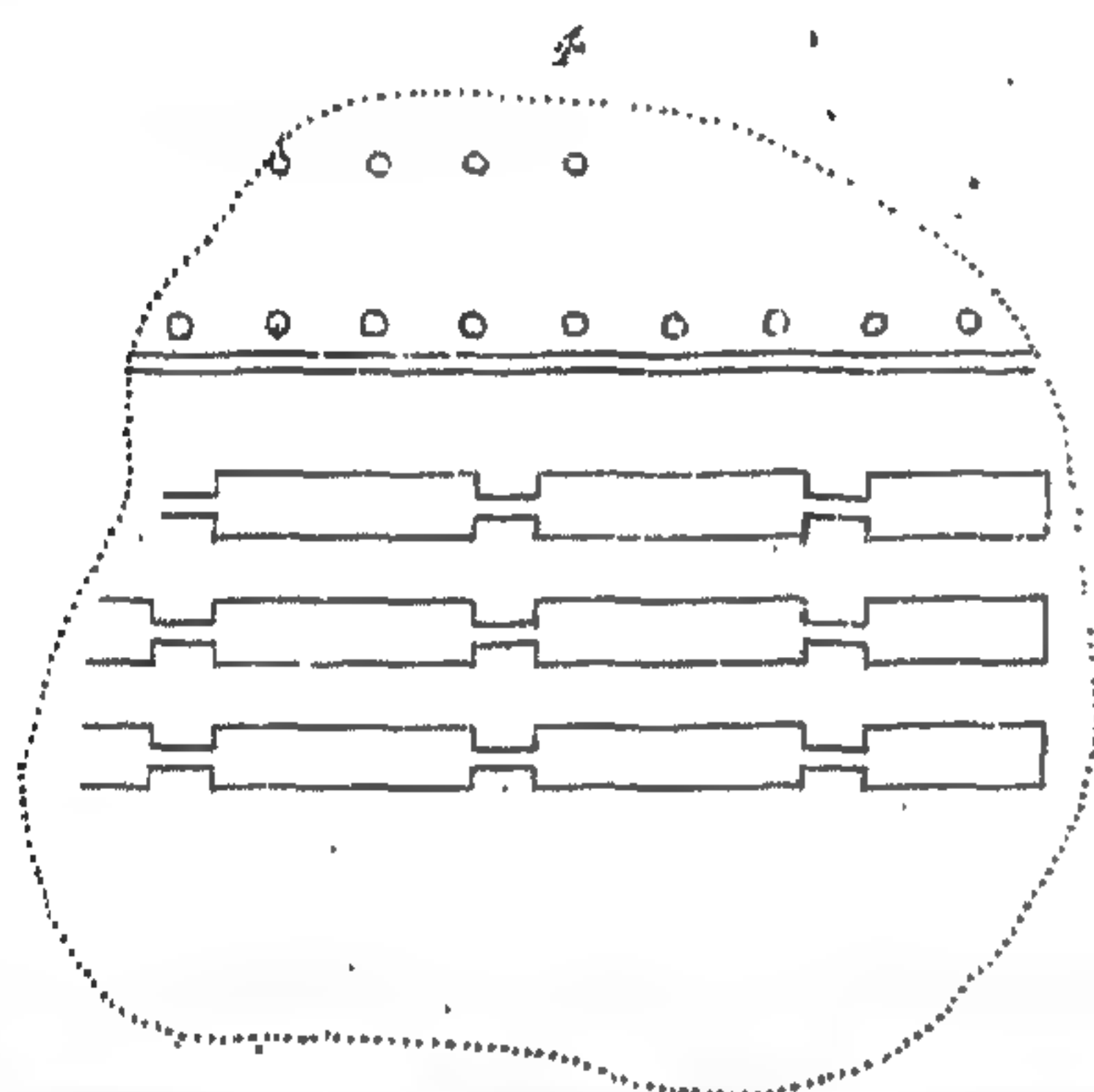
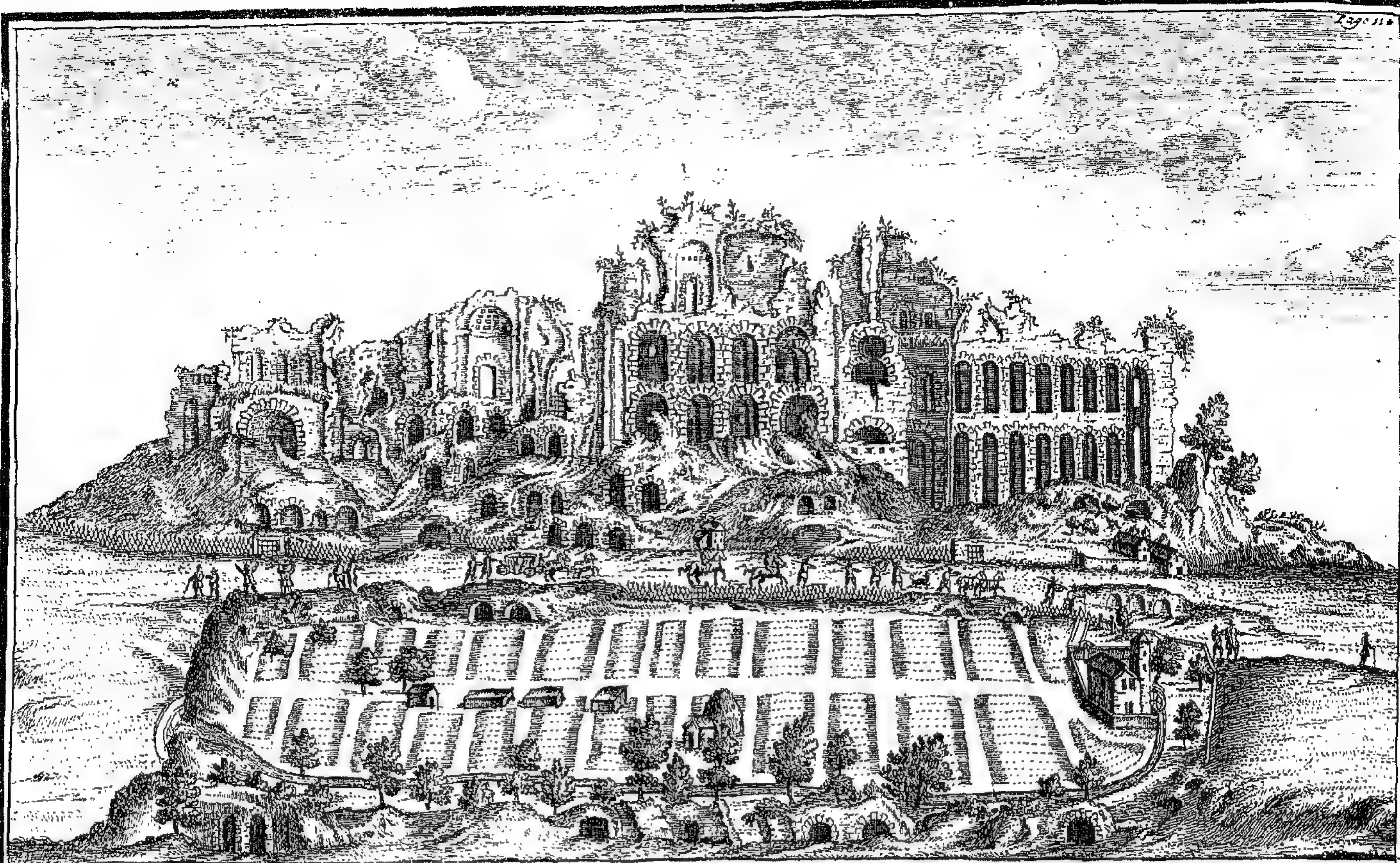
I. Janus with four Faces at Rome. II. The Basilicæ and their Figures. III. The Basilica Æmilia, and others.

6 I. **T**HERE is yet remaining in Rome a *Janus Quadrivius* with four Gates <sup>c</sup>, and four Faces, where four Ways meet, and are continued through them; of which *Janus* it is that *Cicero* speaks, where he says, that *those Men whose Stations are in the middle of the Janus, reason much better of the way of getting, disposing, and using of Money, than the Philosophers ever did.* This *Janus* is all of Marble, and adorn'd without with two Rows of Pillars, those below of the *Ionick*, and those above of the *Corinthian* Order. The Brick Building rais'd upon the other, the Ruins of which remain, was a Work of After-times, and call'd the Tower of *Frangapanis*, according to the Testimony of an anonymous Writer of the third Century.

II. The *Basilicæ* were large Buildings of an oblong Figure, adorn'd with Pillars and Portico's; the Halls of which, call'd *Plutei*, were also adorn'd with Pillars, so that one might see from thence the Portico's or Galleries. These *Basilicæ* were situated in the Market places, and open on all Sides: Thither Merchants and Traders repair'd, with those also that had any Causes to try, where the *Centumviri* sat as Judges. These *Centumviri* were a Body of a hundred Men chosen out of the thirty five Tribes. The younger *Pliny* indeed makes a far greater number of Judges; his Words are these: 'The Judges, says he, were sitting to the Number of a hundred and eighty; the four Counsels making just so many: There was on all Sides great Pleading, and a great number of Seats, also a vast Throng of People, that took up all the several Ranges in the whole Circumference; Crouds also of Men and Women having got to the top of the *Basilica* to hear and see, the first of which was something difficult, but the last easy enough.' Nor did the *Centumviri* only and other Judges repair to the *Basilicæ*, but the Tribunes of the People also, according to *Plutarch*, to judge of Controversies. There was at Rome about twenty of these *Basilicæ*, call'd by the Names of *Æmilia*, *Julia*, *Fulvia*, *Antoniniana*, *Alexandrina*, *Argentaria*, and of *Caius* and *Lucius Cæsar*; *Marciana* also, and *Mattidia*, *Pompeiana*, *Porcia*, *Ulpia*, *Sicinnii*, *Sempronia*, the *Basilica Neptuni*, and others.

PLATE  
XXXII.  
I. III. Of these *Basilicæ* there are but small Remains. The ancient Plan of Rome, taken under *Septimius Severus*, many Fragments of which are yet in being, has indeed preserv'd a good part of the *Basilica Æmilianæ*, which we here exhibit with a kind of fore Court of a semi-circular Form, which is what they call'd *Atrium libertatis*. The Galleries on both Sides, and the Hall in the middle, are all adorn'd with Pillars. This *Basilica* had an upper Story, as may be seen upon the Medals of the *Æmilian* Family, inscrib'd *AIMILIA*. We see also upon the Reverse of a Medal of *Trajan's*, the Front of the *Basilica Ulpia*, and so inscrib'd; but can learn very little of the Form of it from this Front. The Name of *Basilicæ* has also been given to great Churches at Rome since Christianity prevail'd, and is now a common Name to almost all the great Churches of that Communion.







## C H A P. IV.

- I. The Macellum at Rome; II. And publick Granaries. III. The Cisterns.  
IV. What the Sette Sale were.*

**I.** **W**HAT the ancient *Romans* call'd *Macellum*, is at *Rome* call'd *Macello* at this Day, and in some Parts of *France*, *Mazel*. This was not only a Market for Butchers Meat, but for Fish also, and other Victuals. A Medal of *Nero's* exhibits the Form of a *Macellum*, on the Reverse of which, under a very magnificent Structure, is read *MAC. AUG. Macellum Augusti*. Some Antiquaries formerly would not allow this Explication, but instead of *MAC.* would have it read *MAG.* and so to signify *Magna Domus Augusti*; that is, the celebrated golden House of *Nero*: For they imagined that this grand Edifice must needs be that Palace, and not a Shambles. But besides that the Letter *C* in the first Word is directly against such an Interpretation, that same Structure has not at all the Air of a House; nor do we want Proof of the *Macellum's* being a stately Fabrick, seeing in the ancient Plan of *Rome* it is represented with sixteen Columns in Front, and a Range of Columns on the Sides, tho' the whole Building doth not appear, a Piece of it having been broken of: The Name *Macellum* however remains whole and perfect. The Plan of this *Macellum* we have here given<sup>2</sup>, together<sup>2</sup> with the Front of it, as it is found upon the Reverse of a Medal of *Nero's*<sup>2</sup>. But<sup>2</sup> if we judge of the thing by the Plan, it seems to be different from that which we here give you one Face of. Nothing however can be determin'd hereupon, by reason of the Smallness of the Space upon Medals, which will not allow a Representation of all the Columns there were in these great Buildings.

**II.** Nor were the Shambles the only magnificent Buildings, but their publick Granaries were likewise so; and in the inner Court had their Portico's and Colonades like the Cloisters in *France* and elsewhere. We here exhibit a Plan of the *Lollian Granaries*<sup>3</sup>, *Horrea Lolliana*, as they are found in the Plan of ancient *Rome* above-mentioned. There were at *Rome* many other publick Granaries. A *Constantinopolitan* Granary is also to be seen on the *Theodosian* Column.

**III.** In the same Plan of *Rome* we see the Remains of their publick Cisterns<sup>4</sup>, the Structure of which is worth Observation, and is agreeable to what *Viruvius* has said on that Subject: 'Were these Places, says he, double or treble, so as that the Water in passing from one to another might purify it self, they would be of much better Use: for by the Mud's subsiding, the Water would be both clearer and sweeter.' These subterraneous Canals were divided into several Chambers as it were, or Cells, out of which there was a narrow Passage from one to another; the bottom of which Cells I am of Opinion was lower than the Passage, that the Mud subsiding might not choak it: The Water I also suppose was drawn out at these Passages.

**IV.** *Le Serlio* gives the Plan of another kind of Cistern or *Nymphæum* that remains at this Day, and which is call'd the *Sette Sale*, or seven Halls, tho' there are indeed nine of them: The Reason of their being call'd but Seven, is, that they reckon only those that have Gates on both Sides; and thus *le Serlio* understands it, when he reckons only seven Halls or Spaces between eight Walls that have Gates in them, which Walls have alternately one four Gates, and another three, so that every Hall has by consequence seven Gates, without reckoning the Entrance at first. These Gates are also so dispos'd, that at certain Places in each Hall, one may see all the rest of the Halls. Of this *Sette Sale* we here present you with the Plan



- 5 Plan after *le Serlio*<sup>s</sup>. 'Tis thought it had this Name from the seven Doors that are common to each Hall; tho' it's not improbable it might be so call'd from that Number of Halls, there being no more that have Doors on each side, tho' there be nine Apartments in all.

## C H A P. V.

- I. *What the Mutatorium at Rome was.* II. *The Ruins of the Emperor's Palaces.*  
 III. *Some ancient Buildings at Mets.* IV. *The magnificent Ruins of the ancient Palmyra.*

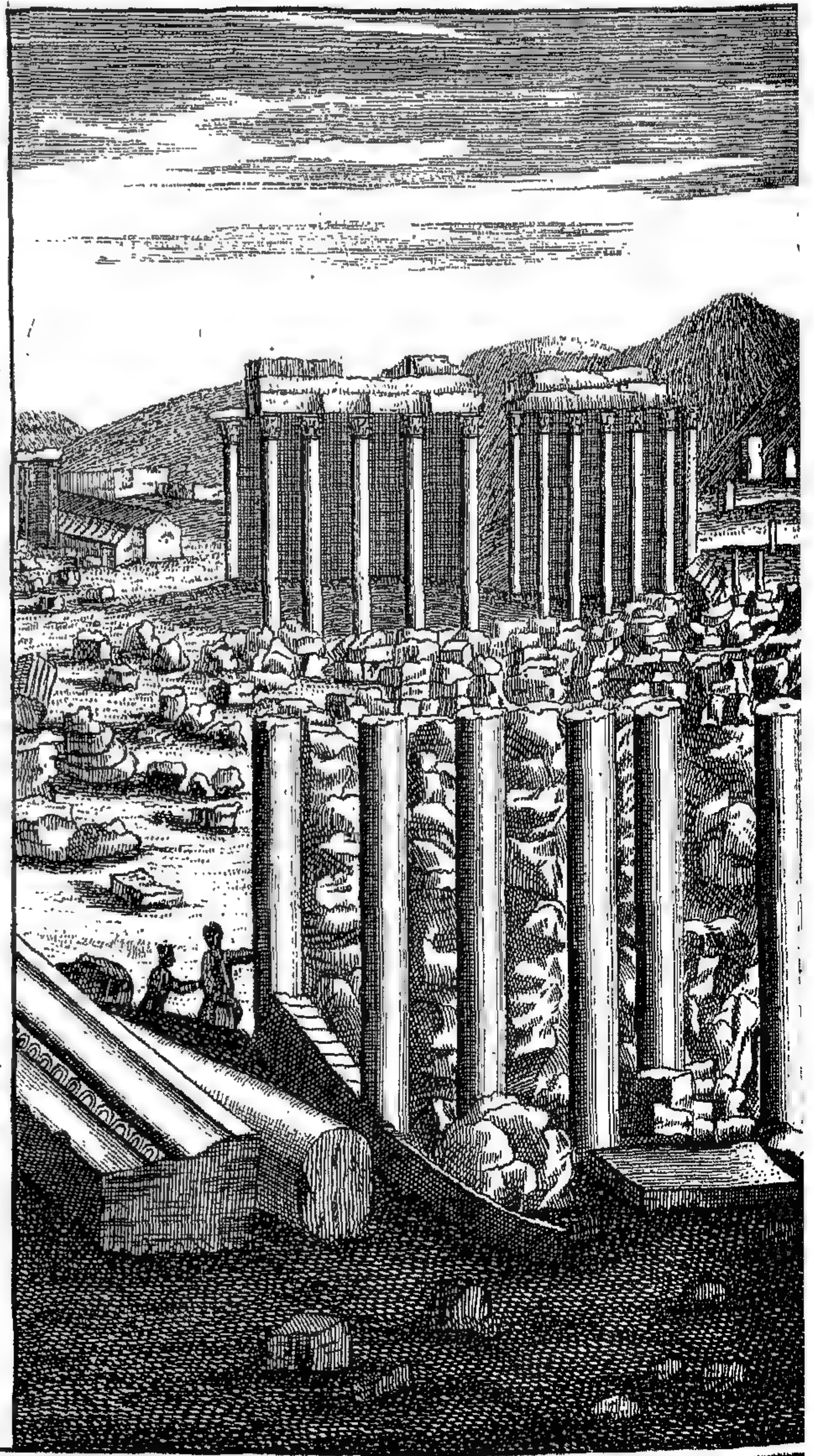
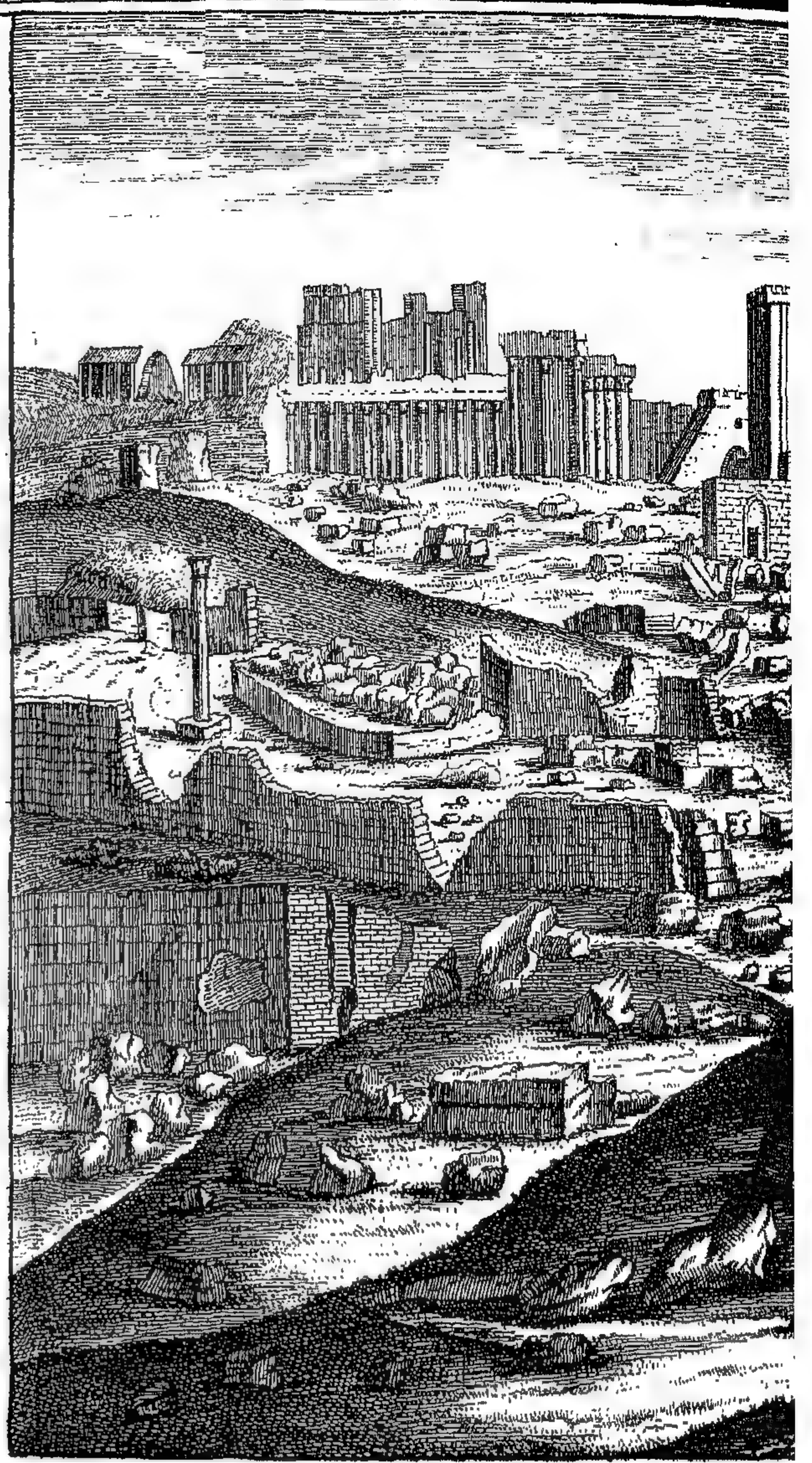
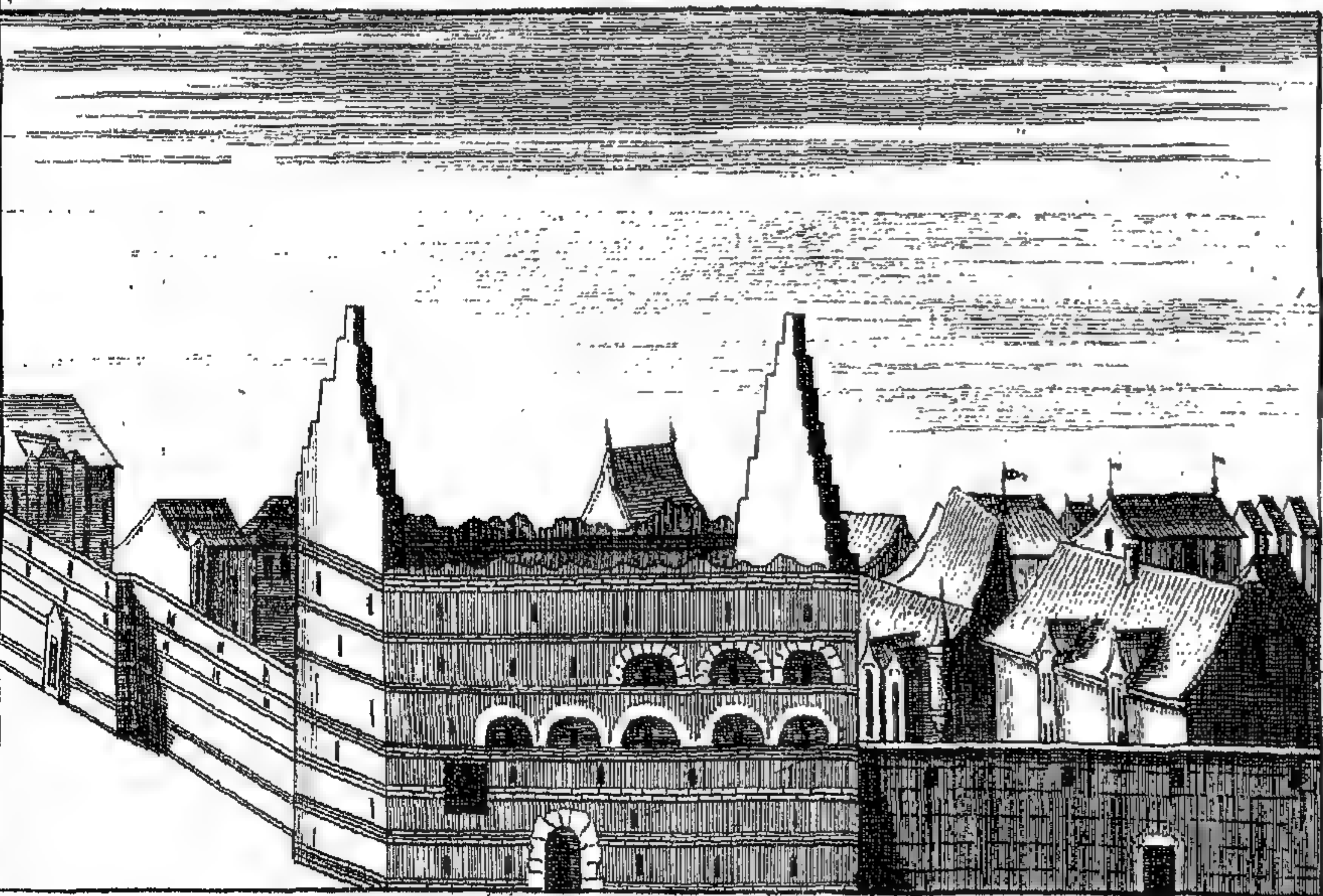
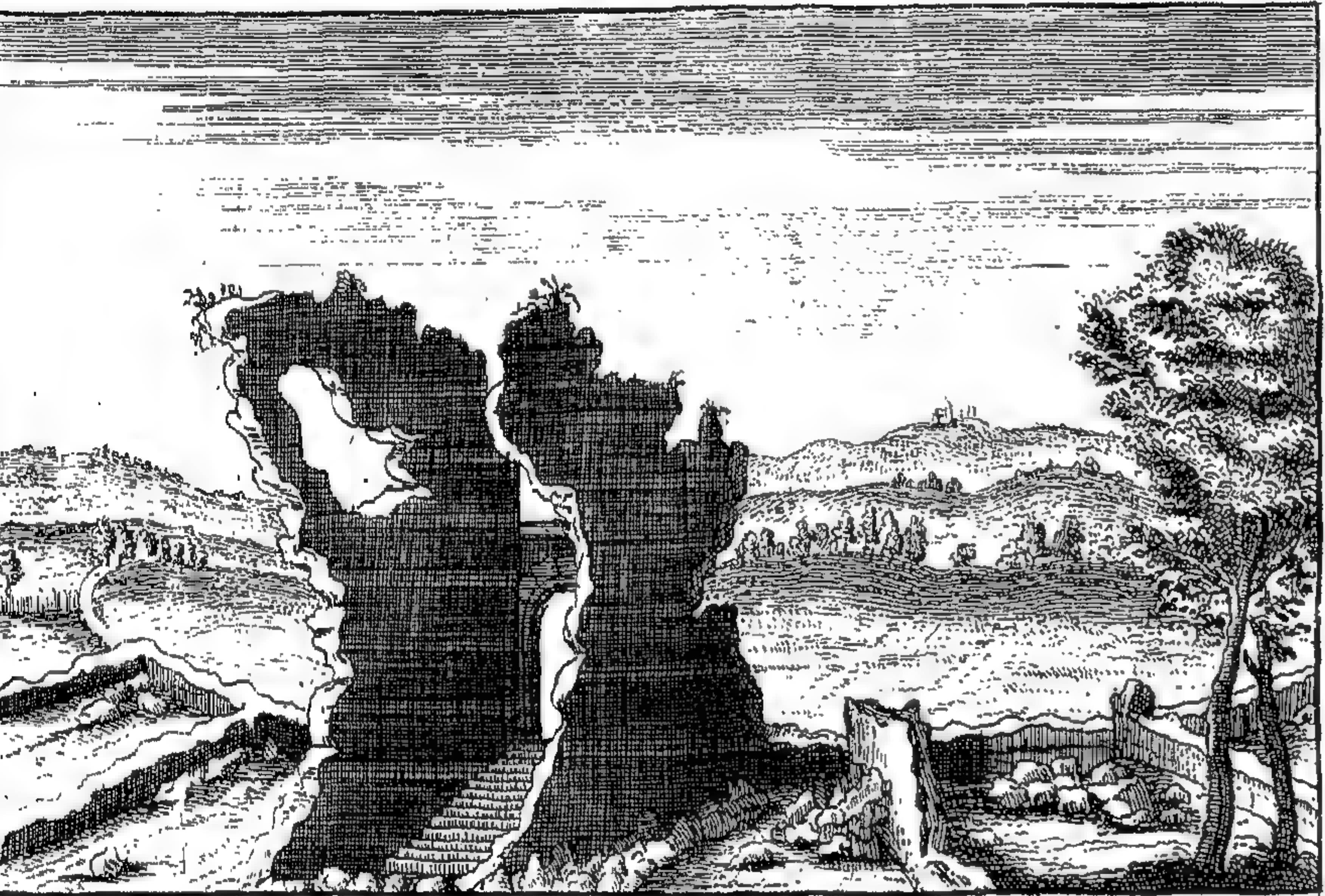
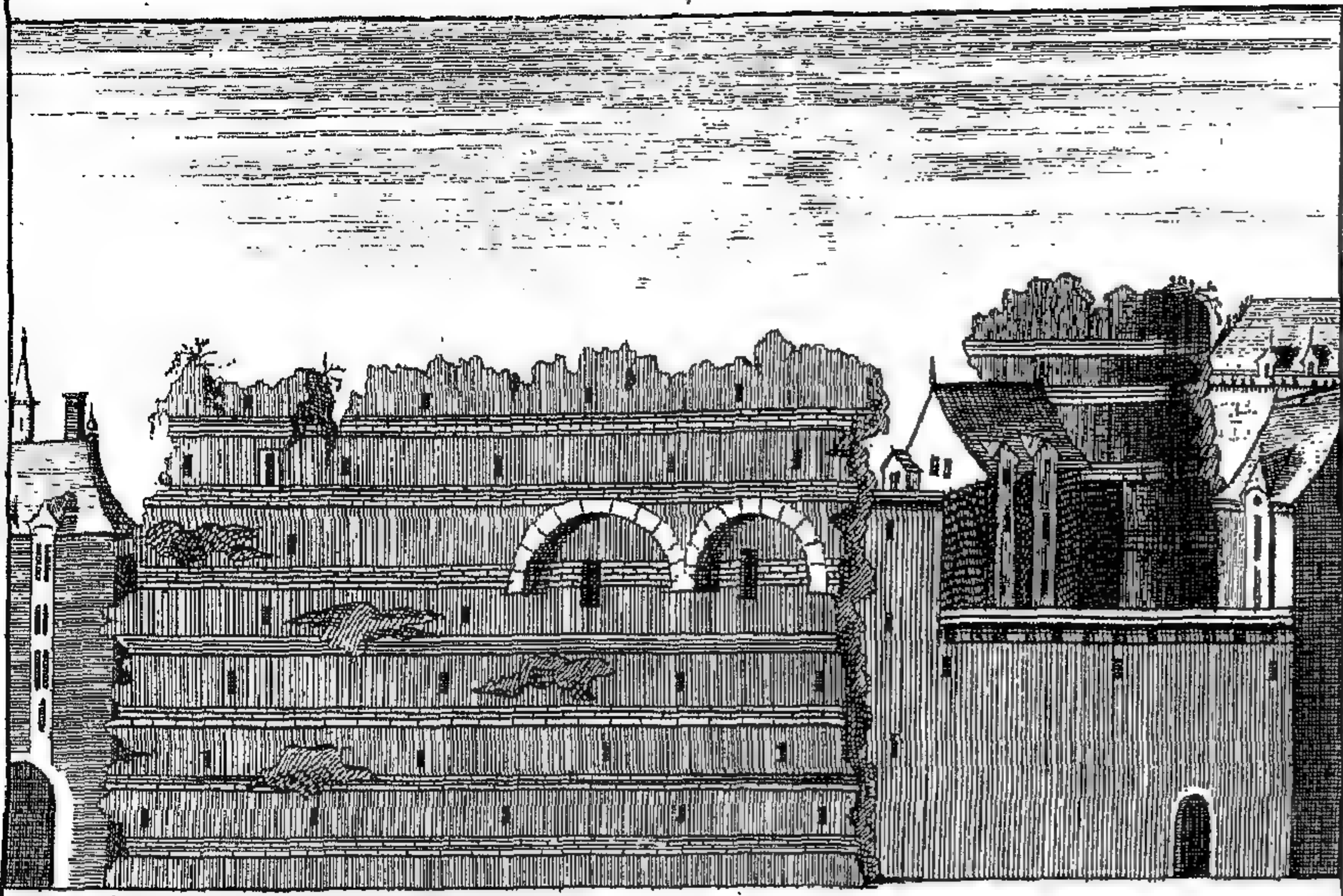
I. 'TIS thought that the Emperors and Persons of the first Quality at *Rome* had several Houses in the City; and that besides their Palaces they had other Houses to which they retir'd by way of Diversion and Recreation. This however is certain, that they had Buildings call'd *Mutatoria* in different Parts of the City, by which Name nothing else seems to me to be meant than the Change of Abode. *Rufus*, in his Description of *Rome*, puts in the first Region of the City *Mutatorium Caesaris*, which I think means no more than his House of Pleasure, to which he retir'd from Business. In the Plan of old *Rome* there is also the Ich-nography of a Building call'd there *Mutatorium*, the Form of which is here exhibited<sup>6</sup>, tho' not entire.

6 II. There are at *Rome* at this Day large Ruins of the Emperor's Palace, among which are seen long Rows of Rooms not very large, whose Windows are as high as the Apartments. Some *Italian* Antiquaries there have been, who from these Remains have given us entire Palaces, where nothing is wanting; but then they are purely imaginary, and the Invention only of their own Brain. These Ruins are here exhibited<sup>7</sup> as they have been several times publish'd in the Descriptions of *Rome*, and that accurately enough, and agreeable to their present Condition; tho' its probable that in these Remains, expos'd as they are to the Injury of the Air and Time, some Fragments of Wall must fall from time to time, by which means the Ruins are increas'd, and the Remains of those stately Buildings more and more disfigur'd.

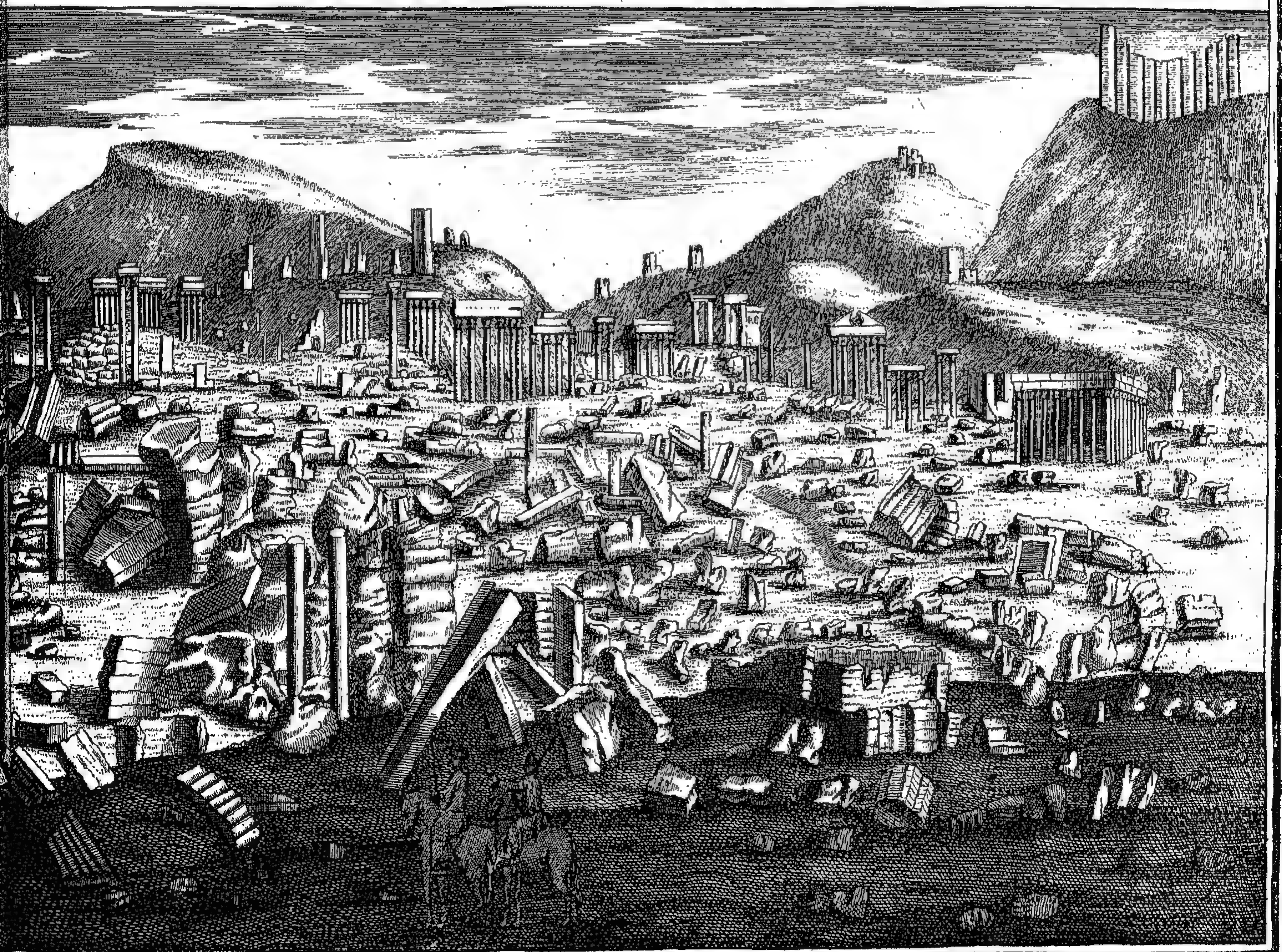
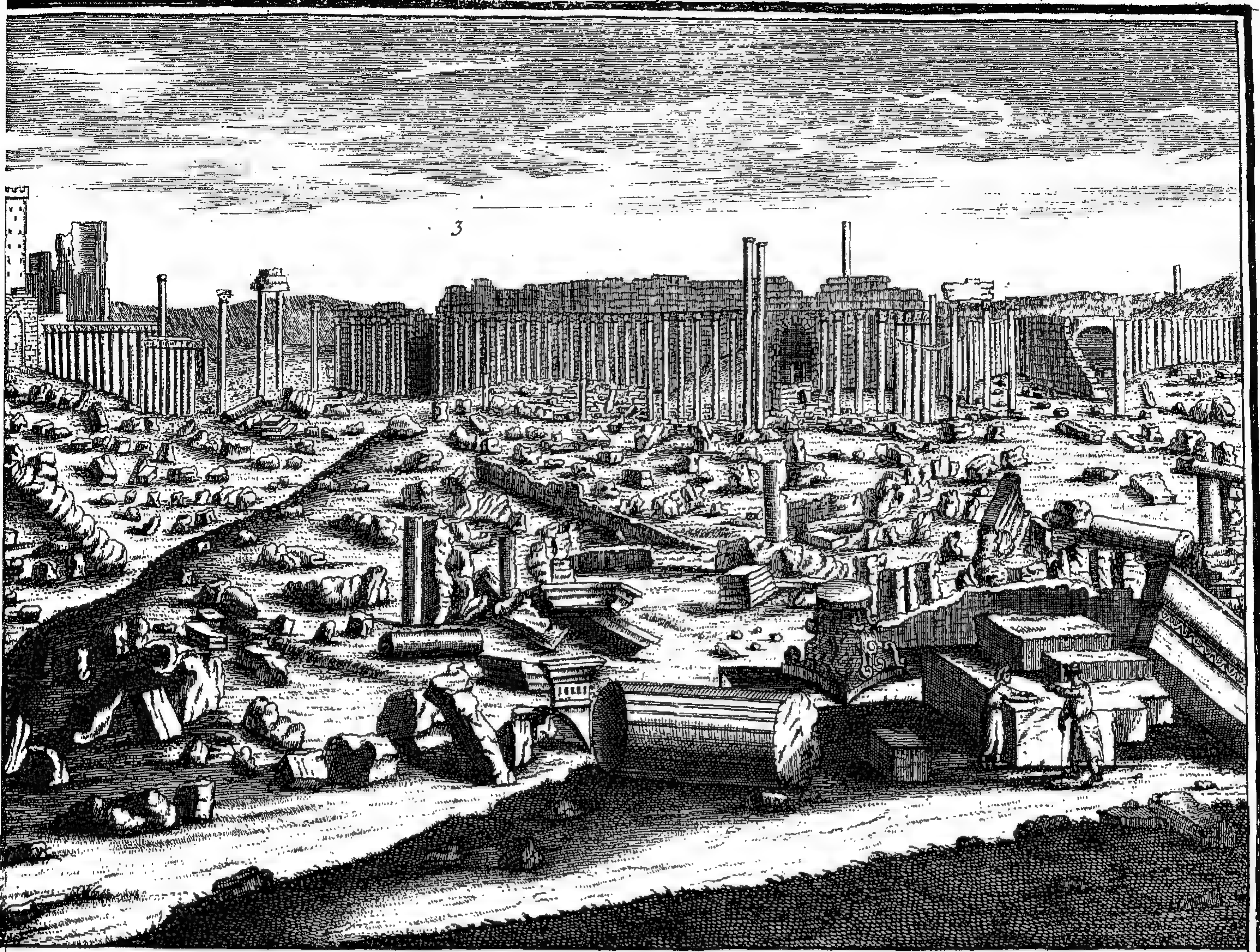
III. Other great Cities of the *Roman* Empire had doubtless such like Structures, tho' perhaps not altogether so magnificent as those at *Rome*; that being as it were the Center of the World, and Encourager of all Arts, to which Artificers of all kinds therefore repair'd. 'Twas the common City of the Universe, as a certain Person call'd it, where no Man was a Stranger. In short, Luxury, which always keeps equal pace with Wealth and Riches, reign'd more there than in other Cities; and we have seen there very surprising Works done by private Men. That however does not hinder, but that other great Cities of the *Roman* Empire might also have very sumptuous Buildings.

PLATE XXXIII. Of these we here present you with one in the ancient City of *Mets*<sup>1</sup>, together with some Walls<sup>2</sup>, which remain at this Day; the Form and Structure thereof we leave the Reader to consider. The Buildings of the Ancients were, generally speaking, stronger, and more substantial than our modern ones: For whereas those of later Ages endure no considerable time without repairing, those of the Ancients, on the contrary, we find, and that too in great number, remain entire to this time, tho' wholly neglected and expos'd to all the Injuries of Weather; which  
 Duration

















Augustin

Augustin

Marbre Romain



Duration can be owing to nothing else than the Strength of the Work. A much greater Number of these would have yet remain'd, had they not been destroy'd and demolish'd for the sake of the Materials.

IV. There is not any thing more magnificent than what has been lately given us of the Ruins of *Palmyra*. The great number of Pillars that are yet standing there, without reckoning those that are fallen, which are more numerous, gives us a noble Idea of what that City has been: Notwithstanding which it was never reckon'd (which is something surprising) among the Cities of the first Rank, nor hardly of any Fame but what it deriv'd from King *Odenatus* and his Wife *Zenobia*. The Ruins of that City are here exhibited <sup>3</sup> as they were delineated by one of the most accurate Travellers of that time, *Cornelius Bruyn*.

## C H A P. VI.

I. *The Symbols of the Parts of the World.* II. *Of the East, and of the West.*  
III. *Of Asia,* IV. *and of Africk.*

I. CITIES, Rivers, Regions, and even the three Parts of the whole World had their proper Symbols, which were as so many Ensigns to distinguish them from one another. These Symbols were either taken from the Form of the Habit of the People, or from the Plants or Animals that were the Product of the Country. Cities were often figur'd by a Woman with a Tower on her Head, like the Goddess *Cybele*; which Symbol, tho' common in the Eastern Countries, was not so in the West. And forasmuch as these tower'd Women were the common Marks of Eastern Cities, they therefore added some other Note to distinguish one from another, especially such Cities as were of the same Name. It often happens nevertheless that no such Note of Distinction is to be found, and that the very same Symbols denote different Cities.

II. We find in *Constantine's Arch* among the Bass-Reliefs that represent the Vi-PLATE  
stories of *Trajan*, Symbols both of the East and West. The East is there signi-XXXIV.  
fied <sup>1</sup> by a Woman mounted upon a Carr with four Horses, holding in one Hand  
a Globe, upon which is a little Genius with a Flambeaux in his Hands, and ha-  
ving a large Veil extended over his Head, yet so as that his Head appears out of  
it. The Horses seem to rise as they go. She has in the other Hand a Palm-  
branch, and is thought to be *Aurora*. The Genius with the Flambeaux is call'd  
*ὀρθρος*, or the Morning, in a MS of the King's, and may perhaps signify *Lucifer*,  
or the Morning Star: The Veil over the Genius denotes Darkness, and the Head  
coming out of it, the Day-break. The Man with a Beard that's laid down, sig-  
nifies the *Euphrates* or *Tigris*, Rivers of the East, beyond which *Trajan* push'd his  
Conquests.

The West is signified by a Woman in a Carr <sup>2</sup> drawn by two Horses: The Ge-  
nius that precedes her falls down, as do also the two Horses, by which the West  
or Sun-setting is denoted. The Woman has a Crescent upon her Head, together  
with a large Veil spread out; after which manner *Diana Luna*, or *Luna* alone, is  
represented. And here I would have it observ'd, that the Moon is drawn in a Cha-  
riot and two only, whereas the Sun rides in his Carr and four. The Night is al-  
so express'd in the same manner as *Diana Luna*, with this only Difference, that  
Night has her whole Head hid within the Veil, whereas in this Image both the  
Woman's Veil and that of the Genius are behind, it being not yet Night. The



whole Image signifies the West, and the River the *Danube*, where *Trajan* made War a long time, and obtain'd many Victories.

III. Of the three Parts of the World, *Europe* is that whose Symbol we are almost ignorant of, unless it be the Rape of *Europa* the Daughter of *Agenor*, which we find express'd in some Monuments.

3 The Symbol of *Asia* is seen in a Medal of *Antoninus Pius*<sup>3</sup>, and is a Woman with a mural Crown on, holding an Anchor, to denote that the Way thither was  
4 to cross the Sea. Another Type exhibits her<sup>4</sup> without the mural Crown, with one Foot upon the Prow of a Ship, a Serpent in one Hand, and in the other an Oar.

IV. *Africa* was represented by a Woman with an Elephant's Trunk upon her  
5 Forehead<sup>5</sup>. Sometimes also the Elephant's Head and Teeth appear, as in the Fi-  
6 gure taken from the Cabinet of M. *Foucault*<sup>6</sup>, where the Woman is sitting with a  
7 *Cornucopia* upon her Shoulder, and a Serpent in her right Hand. The following  
8 Figure<sup>7</sup> is nothing but a Head, and part of the Shoulders, and is what they call'd  
at *Rome*, *Caput Africae*: Some part of the first Region of the City was also so  
call'd, probably because there was in some conspicuous Place thereabouts the Head  
of *Africa*. There are two Reverse of *Hadrian's* Medals, on one of which *Afri-*  
9 *ca* is represented sitting with the Trunk upon her Head, her left Hand upon a Li-  
on's Head, and leaning her right Elbow upon a Basket of Fruits: On the other<sup>8</sup>  
she holds in her left a *Cornucopia*, and in her right a Scorpion, an Insect common  
in *Africa*; at her Feet is a Basket with Ears of Corn issuing out. A Reverse of  
the Emperor *Severus* represents her holding Ears of Corn in her Bosom, and with  
a Lion at her Feet. In a Medal of *Scipio's* the Head of *Africa* is express'd<sup>9</sup> with an  
Ear of Corn before it, and a Plough underneath; and on the other side a  
*Hercules*.

## C H A P. VII.

I. The Symbols of Alexandria. II. Of Italy, Rome, and other Cities of Italy.  
III. Of the Nile, and the Tiber. IV. Of Gaul, V. and of Spain.

<sup>10</sup> I. **M**AFFEI has given us the following Figure<sup>10</sup> for a Symbol of *Alexandria*:  
'Tis a Woman sitting and leaning her Arm upon a Man with a Beard,  
which signifies a River; and not far from her the Sea and three Oar'd Gallies.  
The Corn Fields and Pastures with which the Country abounds are signified by  
Ears of Corn, a Horse, an Ox, a Sheep, and a Shepherd. That learned Anti-  
quary fancied the Crocodile was there also delineated; but the Tail seems to make  
it doubtful: That however does not hinder me from being of his Opinion, that  
it is the City of *Alexandria* that's represented.

<sup>11</sup> II. On the Reverse of a Medal of *Antoninus Pius*, *Italy* is express'd<sup>11</sup> sitting up-  
on a Globe with a mural Crown, which denotes her Empire over the World, and  
holding in her Hand a *Cornucopia*. *Rome* occurs a thousand times represented by  
a Woman arm'd with Helmet, Shield, and Spear like *Pallas*; but of her we have  
amply treated under the Article of *Rome* consider'd as a Goddess, and exhibited a  
<sup>12</sup> good many Images of her. What we here exhibit<sup>12</sup> has the Helmet bending for-  
<sup>13</sup> ward like a *Phrygian* Bonnet. What follows is *Naples*, whose Symbol is a Head<sup>13</sup>,  
behind which is a winged Sea-Horse: On the Reverse is a Bull with a Man's Face,  
or





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Augustin

1071 Beger



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24 Augustin



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27 Augustin



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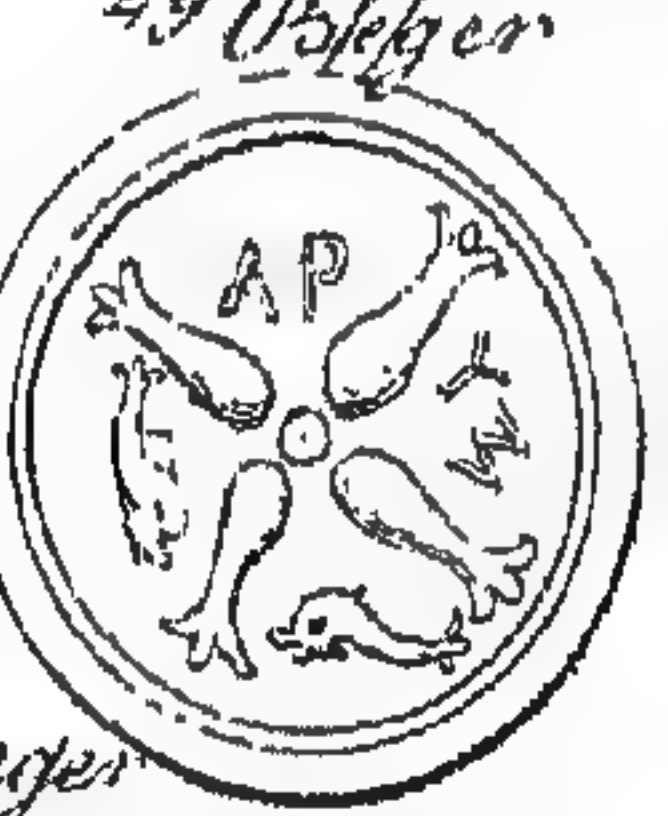
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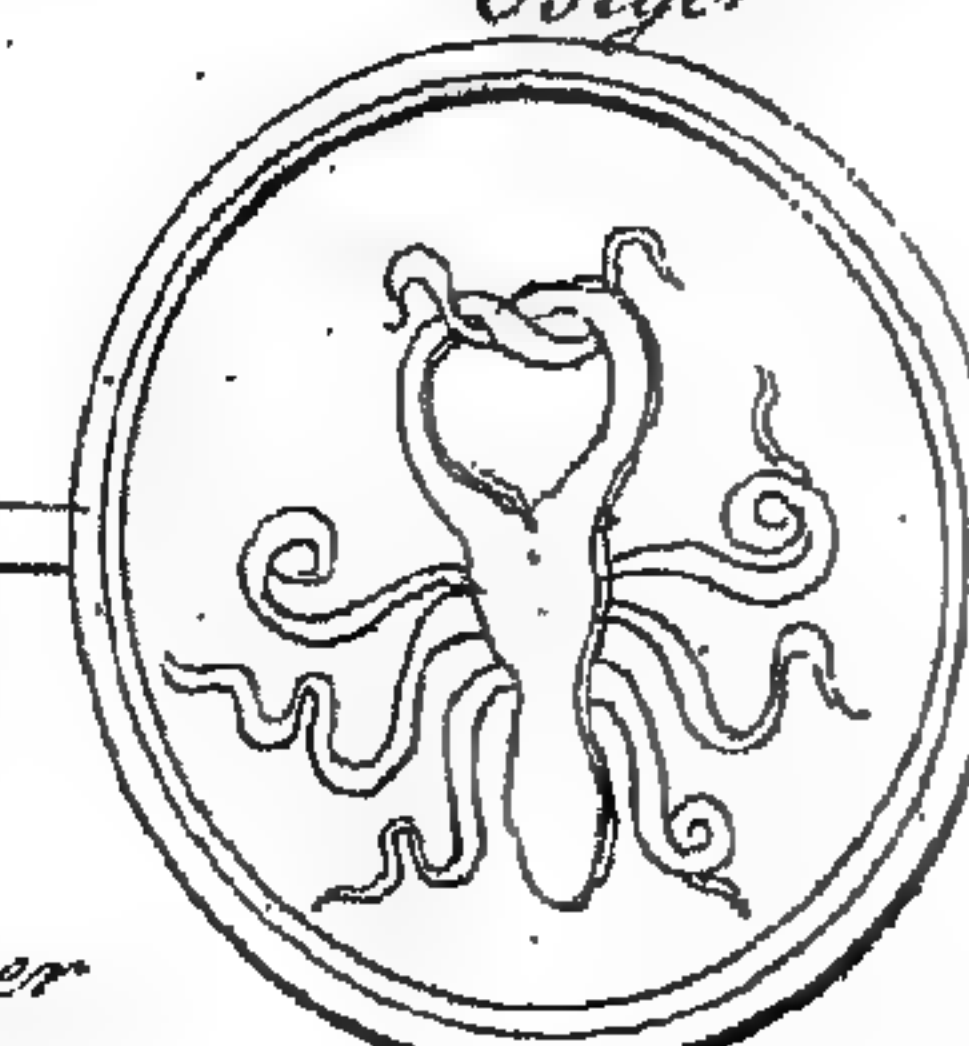
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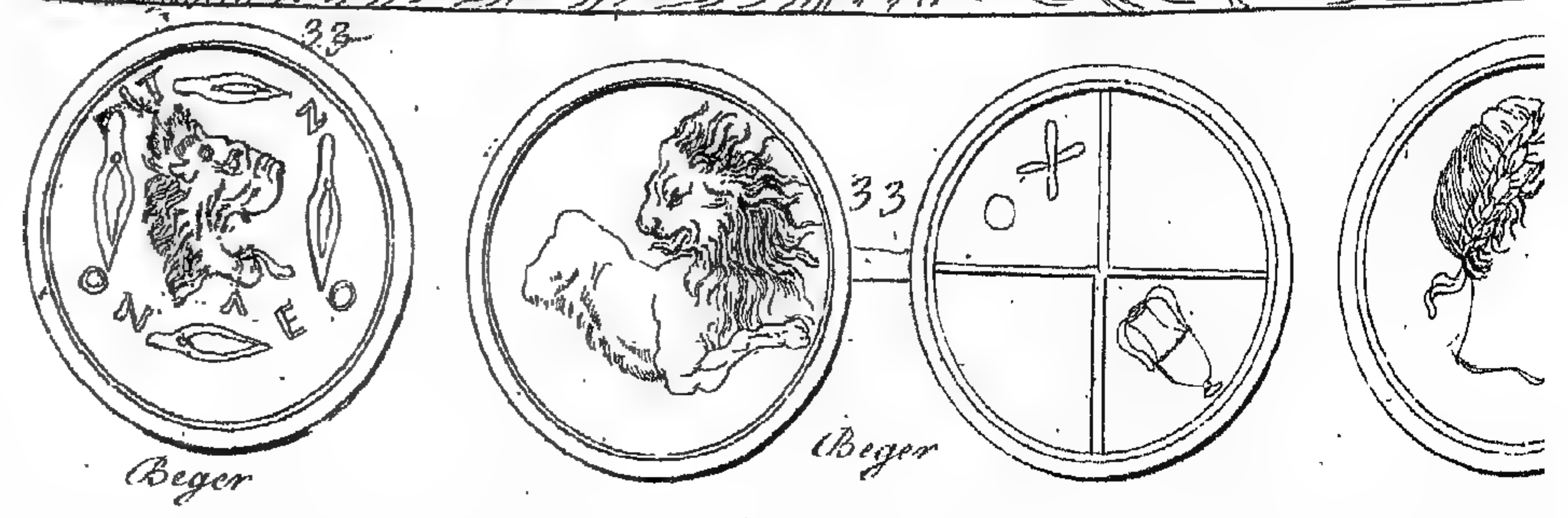
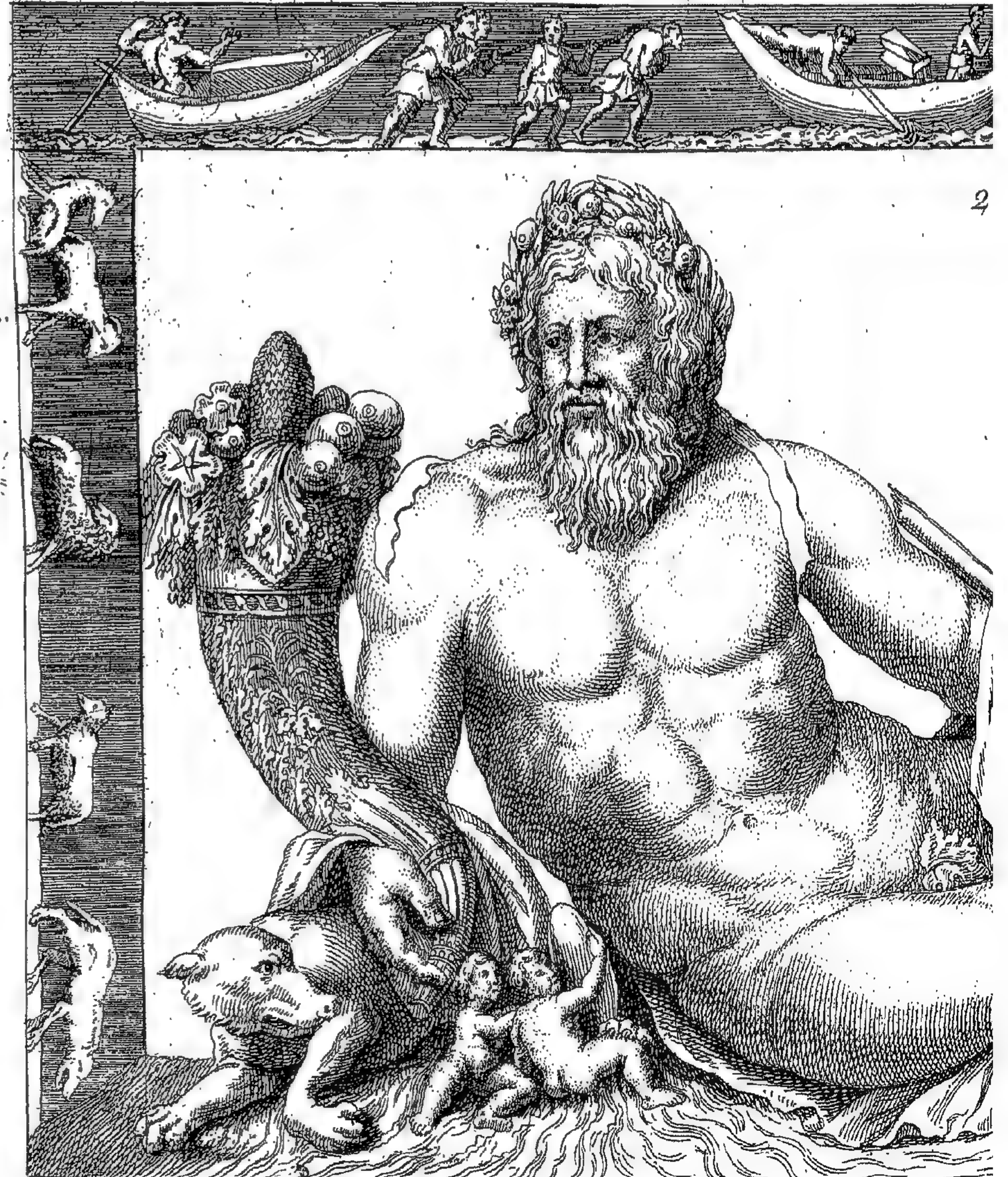
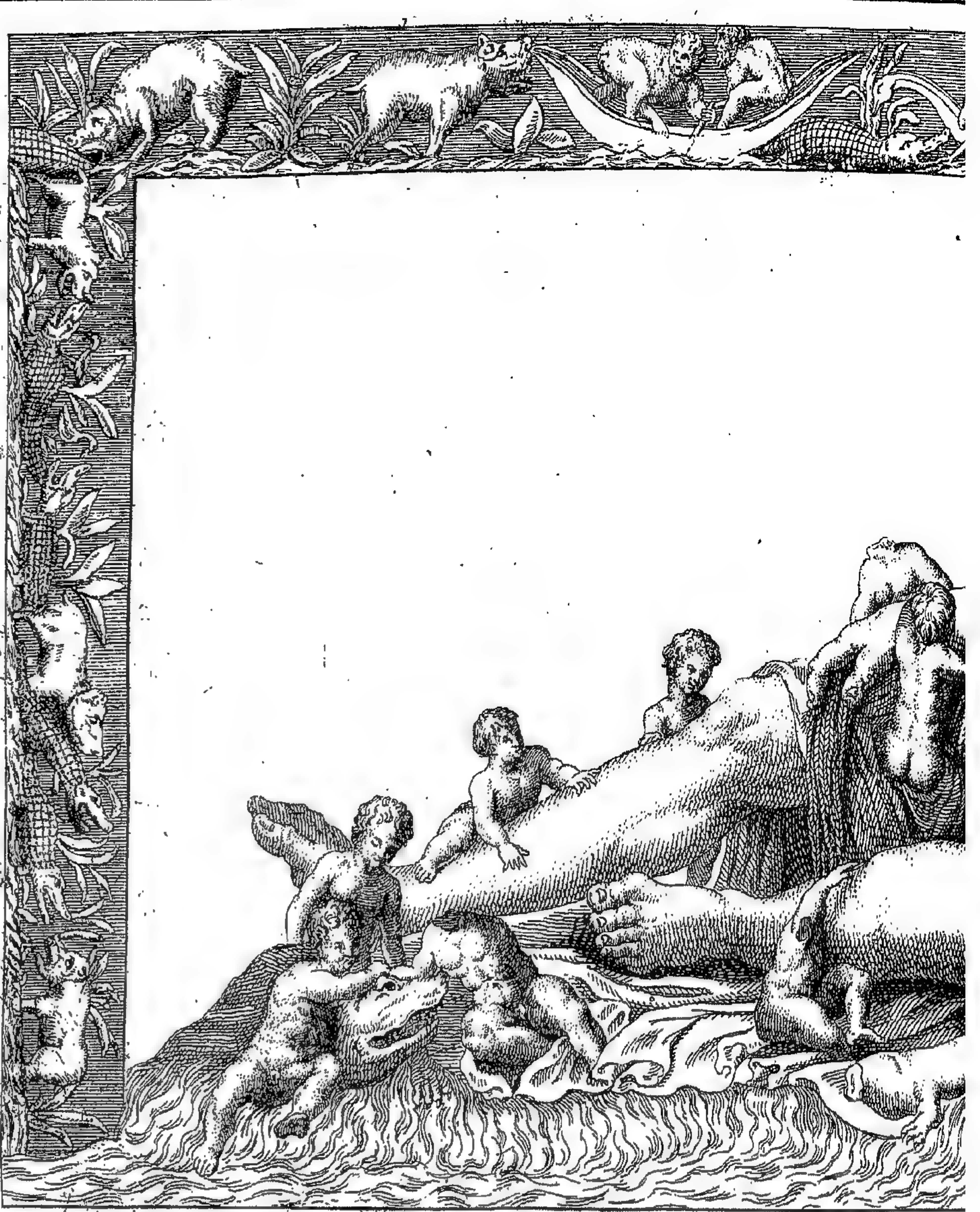


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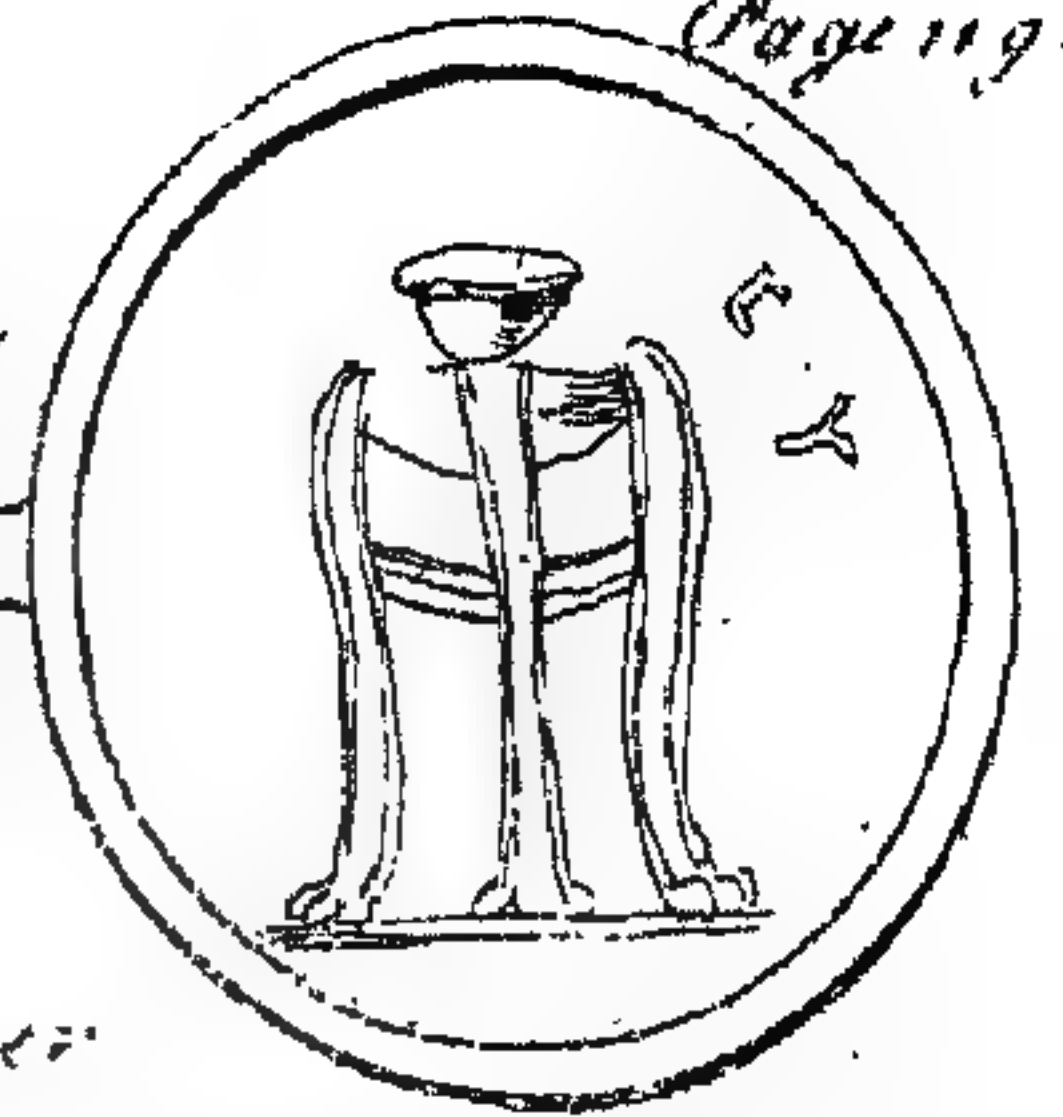
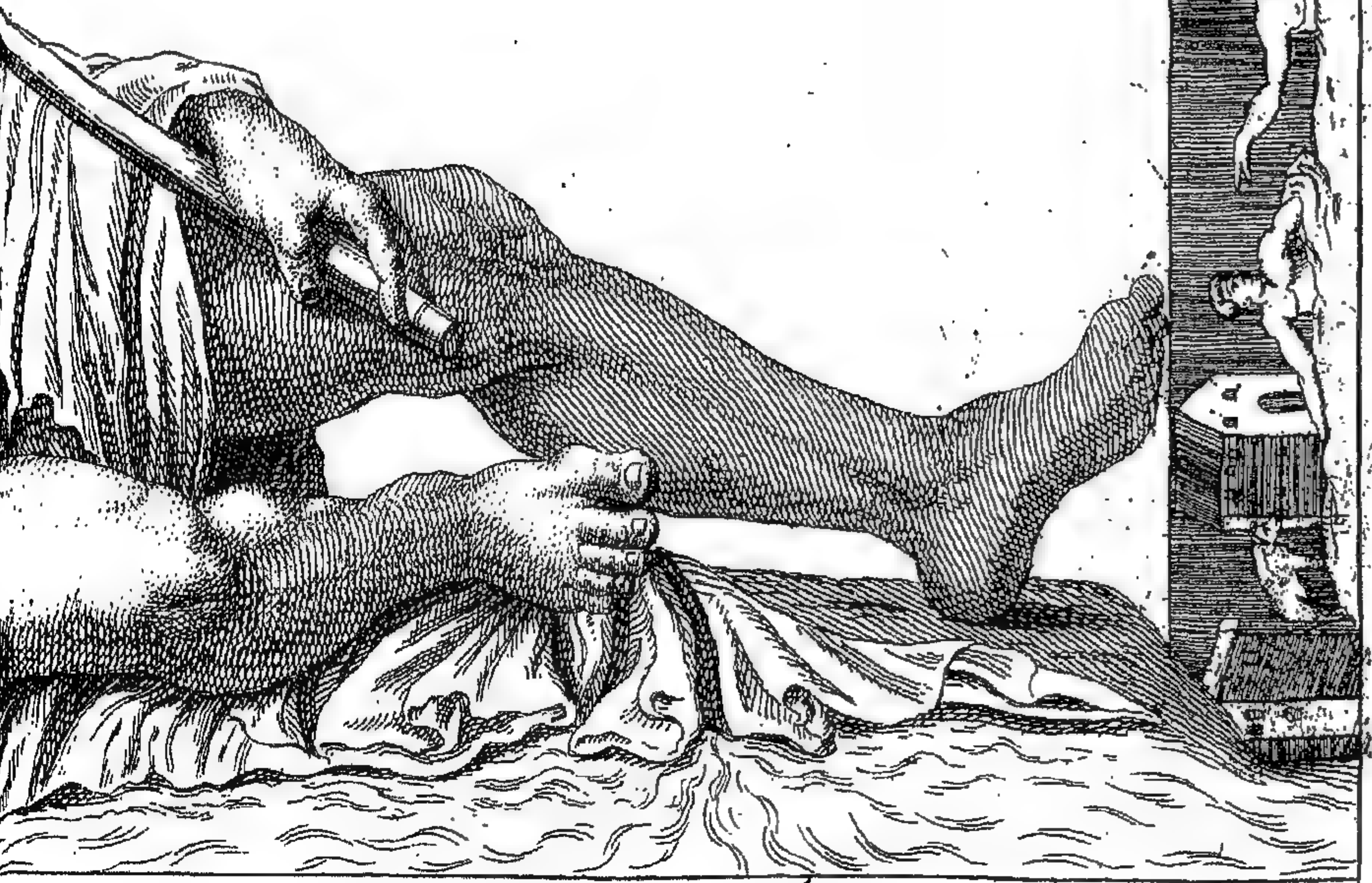
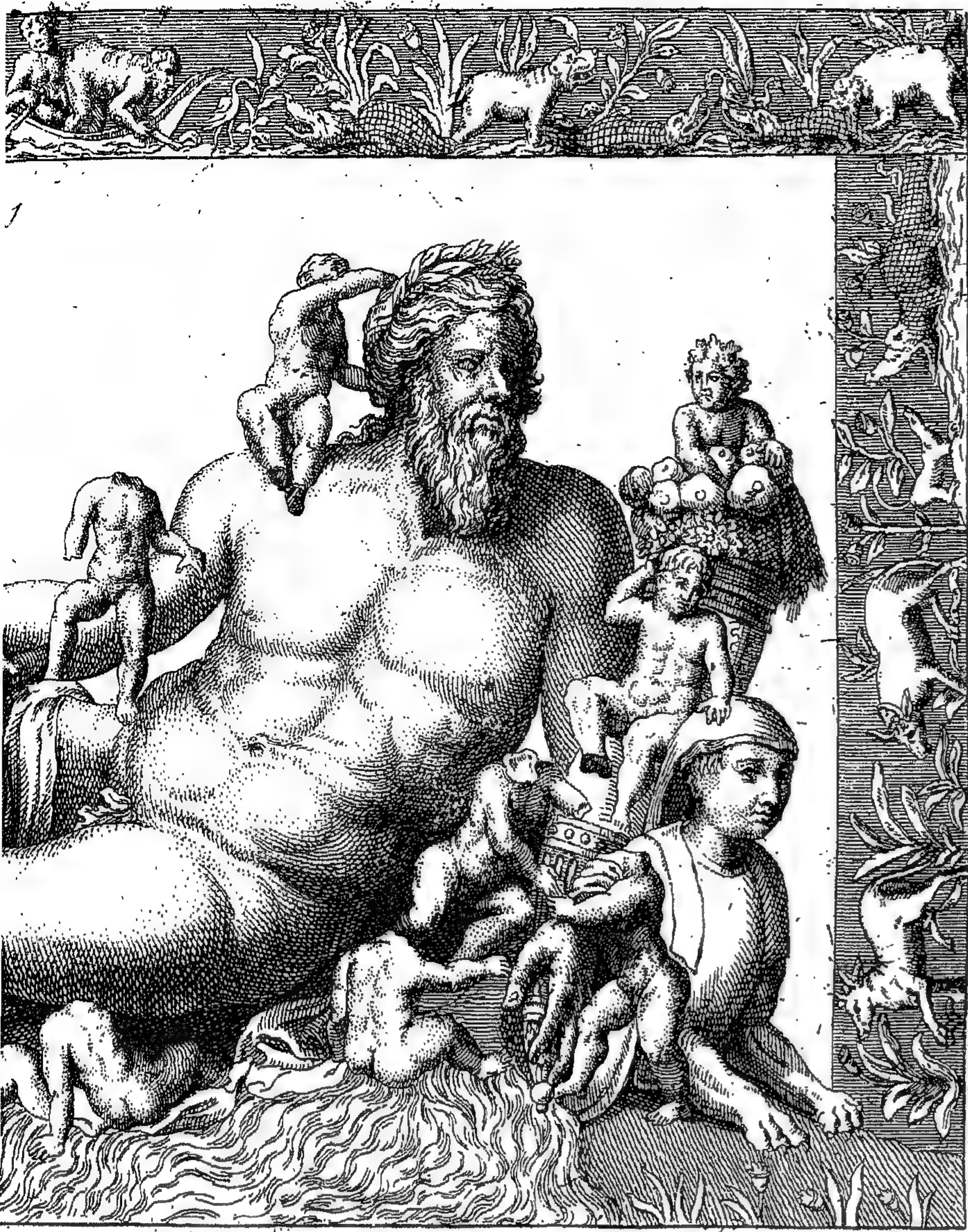
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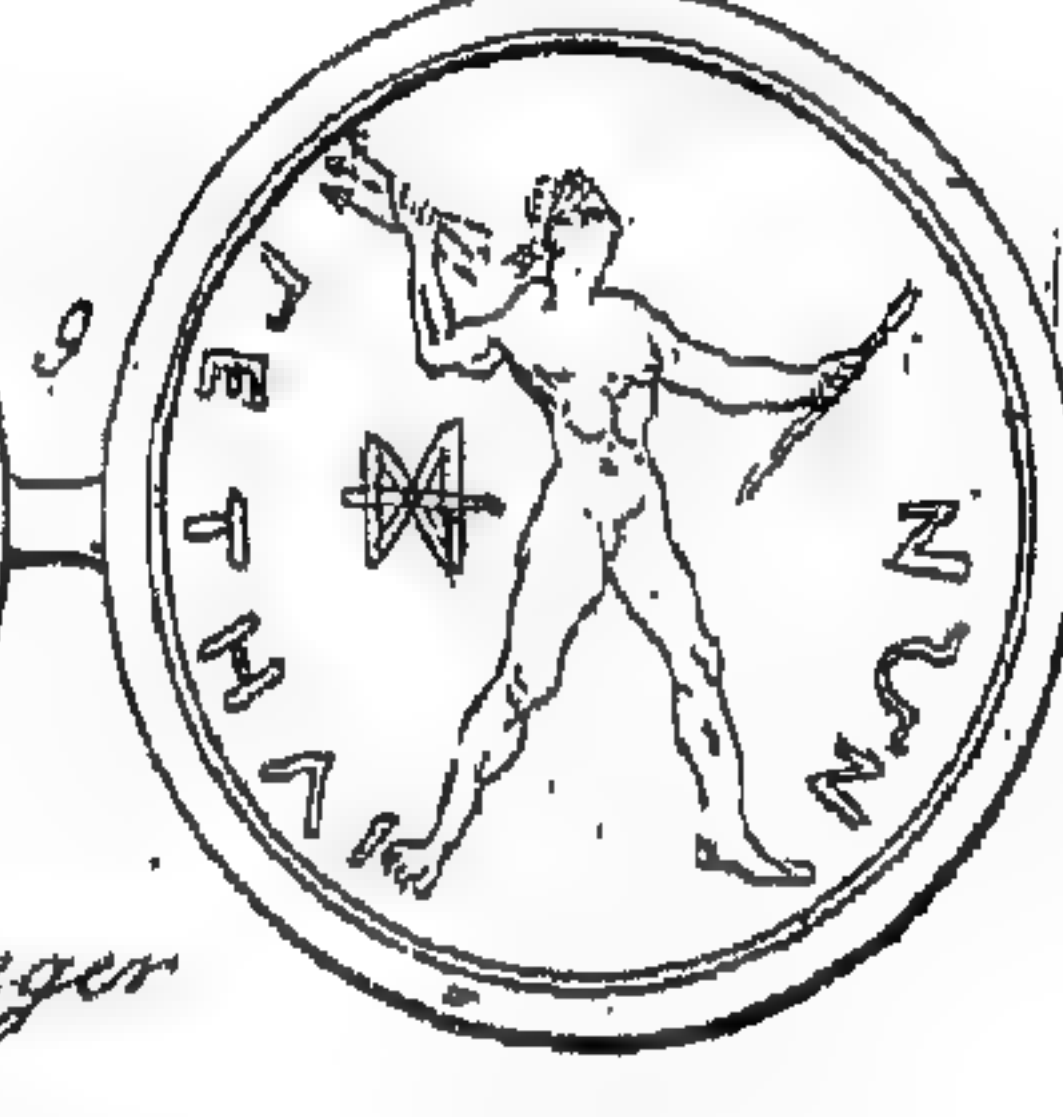
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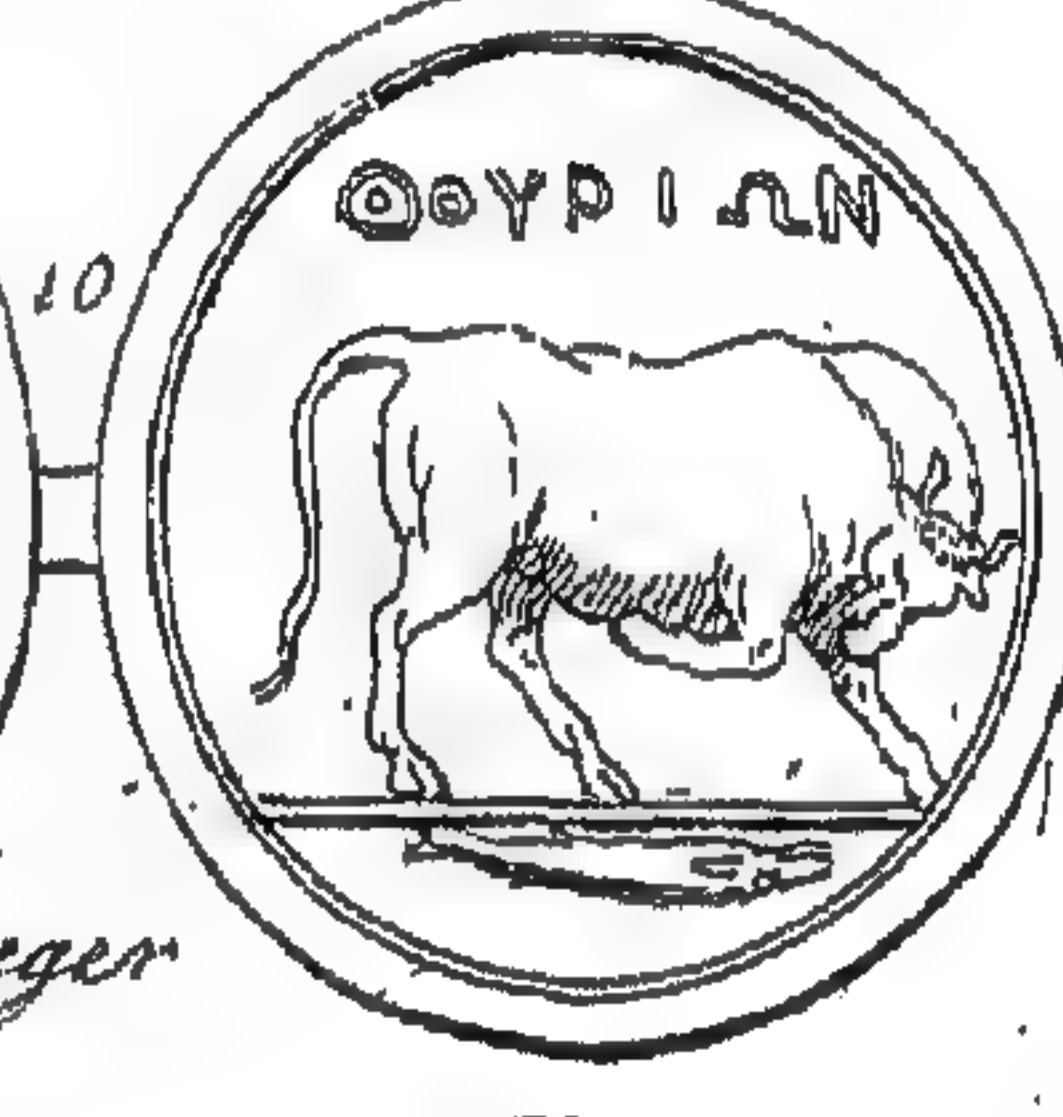
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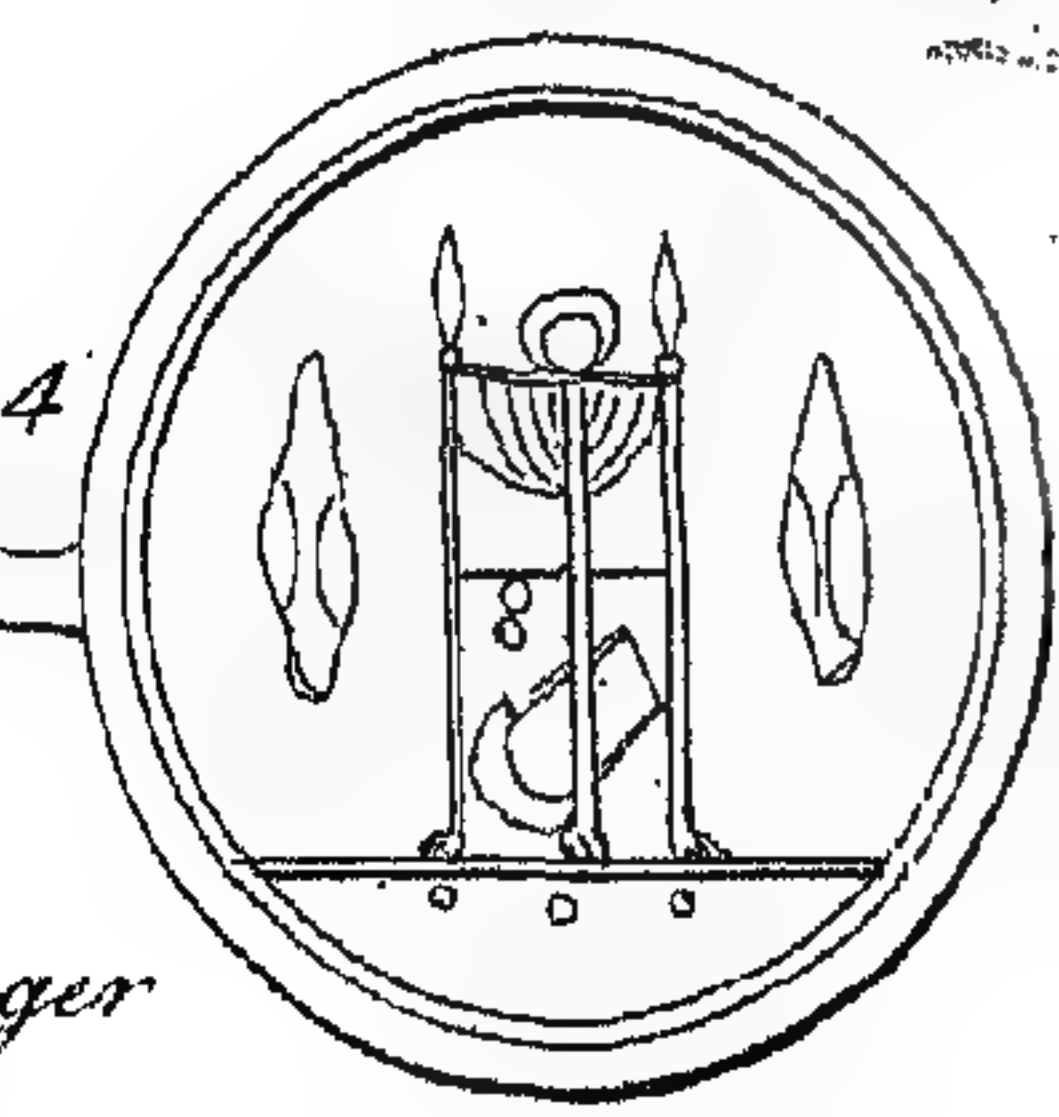
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or a *Minotaur* crown'd by a *Victory*. The same Symbol also occurs in the following Medals of *Nola* <sup>14</sup> and the *Æsernina* <sup>15</sup>. In the Medal inscrib'd *Caleno*, <sup>14, 15</sup> the *Minotaur* is also seen <sup>16</sup>, but with the Addition of a Lyre. The *Brutii* have <sup>16</sup> for a Symbol a *Jupiter's* Head <sup>17</sup>, and on the Reverse an Eagle. *Metapontum* has <sup>17</sup> a *Mars's* Head <sup>18</sup>, and under that the Head of a Cock, and on the Reverse an Ear <sup>18</sup> of Corn. *Hyela* has a Head of *Minerva* <sup>19</sup>, and on the Reverse a Lion. *Rhegi-* <sup>19</sup> *um* has a Woman's Head <sup>20</sup>, and a Lyre on the Reverse. <sup>20</sup>

III. The following Plate exhibits two fine *Roman* Marbles, where two Rivers, <sup>PLATE</sup> the *Nile* and *Tiber*, are represented. The *Nile* is an old Man <sup>1</sup> crown'd with Lau- <sup>XXXV.</sup> rel, in a reclining Posture, leaning upon his Elbow, and holding a *Cornucopia*. Up- <sup>1</sup> on his Shoulders, Arms, Hips and Legs, and on all sides of him, are naked Boys exhibited, to the number of sixteen, which denote the sixteen Cubits Increase of the *Nile*, which was the height it was to flow, to make a plentiful Year. Under this old Man are the Waters of the *Nile*, which seem to issue out of him; and all round upon the Border are Crocodiles and *Hippopotami* in great number, and *Troglodytes* also fishing in their Barks.

The *Tiber* is in like manner represented by an old Man holding a *Cornucopia* <sup>2</sup>, and leaning upon a She-Wolf, near to which are the two Infants *Romulus* and *Remus*. Upon the Borders are represented Boats with Oars, and others drawn along by Men; together with Sheep, a Horse, and other Animals. Underneath these Rivers there are two Medals <sup>3</sup>, where they are both also represented; and where it <sup>3</sup> is to be noted that the River *Nile* <sup>4</sup> is mark'd with the number sixteen in *Greek* <sup>4</sup> Characters, <sup>5</sup>, which denotes the sixteen Cubits Increase of that River; which Number is also observ'd upon many other Medals.

IV. The following Medals are the Symbols of *Crotona* <sup>5</sup>, *Tarentum* <sup>6</sup>, *Suessa* <sup>7</sup>, <sup>5, 6, 7</sup> the *Cauloniates* <sup>8</sup>, *Petilians* <sup>9</sup>, *Thurii* <sup>10</sup>, and *Arpani* <sup>11</sup>, all People of *Italy* or *Mag-* <sup>8, 9, 10, 11</sup> *na Grecia*. I do but just mention these, that I may hasten to the *Gauls*. The three Divisions of *Gaul* are signified by three Heads <sup>12</sup>, which three Divisions were the <sup>12</sup> *Belgick*, *Celtick*, and *Aquitannick*, or, if you please, the *Braccata*, *Comata* and *Togata*, as they were call'd. The *Braccata* was that part of *Gaul* whose Inhabitants wore Breeches; the *Comata*, that where they wore long Hair; and the *Togata*, that where the *Roman Toga* was in use. To these we add a Medal of *Lions* or *Gallia Lugdunensis* <sup>13</sup>, whose Symbol is a Lion; and another of *Marseilles* <sup>14</sup>, <sup>13, 14</sup> which has likewise a Lion for its Symbol; there is one of *Nimes*, with the Inscription COL. NEM. *Colonia Nemaufensis*, whose Symbol is a Palm-branch and Crocodile. But as these seem not to agree very well with that City, it's thought by some that a Colony sent from *Egypt* to *Nimes* by the Emperors, is rather signified thereby.

V. *Spain* is represented upon Medals by a Woman in a reclining Posture <sup>15</sup>, leaning upon Rocks, holding an Oar in one Hand, and having at her Feet a Coney. In other Medals she has two Arrows in one Hand, and in the other a Branch; in which manner she occurs in a certain Medal of *Augustus*, and with some small Difference in two Medals of *Galba*, and one of *Hadrian*. The City of *Valentia* has for its Symbol the Head of *Jupiter* on one side <sup>16</sup>, and on the Re- <sup>16</sup> verse the Thunderbolt, besides which is a Staff that terminates at the top in the Head of an Animal. *Carteia* is represented by a Woman with Turrets on her Head <sup>17</sup>, after the manner of Eastern Cities. This maritime City has on the Re- <sup>17</sup> verse a Fisher, and in another Medal <sup>18</sup> *Neptune*. *Caschantum* has for its Symbol <sup>18</sup> an Ox <sup>19</sup>; *Bilbilis* <sup>20</sup> and *Osca* <sup>21</sup> a Cavalier with a Lance in his Hand in a darting <sup>19, 20, 21</sup> Posture; *Ilerda* <sup>22</sup> a Wolf; *Cæsar-Augusta*, or *Saragossa* <sup>23</sup>, a Countryman plough- <sup>22, 23</sup> ing with two Oxen; *Emerita*, the Gates of a City <sup>24</sup>: *Biate* or *Biatia*, has on <sup>24</sup> one side two Heads <sup>25</sup>, one crown'd with Laurel, and the other with a Helmet on, <sup>25</sup> and



and on the Reverse a Cavalier with a Branch in his Hand. There are also many other Cities of *Spain* that have their particular Symbols; and others that have their Names written in the old *Spanish* Character, not legible at this Day.

## CHAP. VIII.

I. *The Symbols of Sicily and its Cities.* II. *Other Symbols.* III. *Those of Rivers,*  
according to *Elian.* IV. *The Symbols of Dacia and Pannonia.*

- 26 I. **S**ICILY, call'd also *Trinacria*, is represented by three Legs<sup>26</sup>, which denote  
the three Promontories of that triangular Island: Between the three Legs  
are as many Ears of Corn, to signify the Fertility of the Country. *Panormus* or  
27 *Palerma* has for its Symbol a Figure with a Helmet on<sup>27</sup>. *Syracusan* Medals are  
28 found in great number, two of which we here give, one with a Head of *Diana*<sup>28</sup>,  
29 and a Thunderbolt on the Reverse; the other with a different Head<sup>29</sup>, and on the  
Reverse a Machine with two Fish: This Machine has four Branches, which, it's  
thought, signify the four Parts of the City of *Syracuse*. *Agragas* or *Agrigentum*  
30 is signified by a Head<sup>30</sup>, and on the Reverse an Eagle and Crab. *Messina* has a  
31 Hare for its Symbol<sup>31</sup>, and on the Reverse a Man upon a Waggon drawn by one  
32 Horse. Another Medal of the same City has a *Polypus*<sup>32</sup>, a Fish taken on those  
33 Coasts. *Leontium* had for its Symbol a Lion's Head, as we find upon three<sup>33</sup> of  
34 the four Medals of that City here exhibited; the fourth<sup>34</sup> has the Head of *Apollo*.  
PLATE and on the Reverse the Tripod and Lyre. The following Medal with an Inscri-  
XXXVI. ption in *Greek* Characters not easily read, is thought to be of *Segesta*, a City in  
1 *Sicily*: It exhibits three Legs<sup>1</sup>, and on the Reverse two Wrestlers; from whence  
*Beger* infers that it must be a Medal of the *Segestans*, that People being famous  
2 for Wrestling. The Cavalier darting his Lance<sup>2</sup>, with a *Minotaur* on the Re-  
verse, was a Symbol of *Gela*, a City of *Sicily*; which Name we find inscrib'd on  
some Medals *CEAA* and *TEAA*. Another Medal has instead of the Cavalier a  
3 Man driving a Waggon<sup>3</sup>, and a *Victory* in the Air bearing a Crown. *Camarina*  
4 is signified by a *Minerva*<sup>4</sup>, with a *Victory* on the Reverse flying and holding a  
5 Palm branch; underneath is a Bird. *Himera* has for its Symbol a *Victory*<sup>5</sup>, and upon  
6 the Reverse a Man riding upon a Goat. The *Centuripini* have a Head of *Jupiter*<sup>6</sup>,  
7 and on the Reverse a Thunderbolt. *Catana* has the Head of *Jupiter Hammon*<sup>7</sup>,  
and on the Reverse a Woman holding a Balance, with some other little Marks.  
8 Another Medal has a Head of *Bacchus*<sup>8</sup> or *Libera*, and on the Reverse two young  
Men carrying away their Fathers on their Backs, to save them from the Fire of  
9 Mount *Ætna*, which is also express'd in the following Medal<sup>9</sup>. In a *Selinuntian*  
10 Medal a naked Man is sacrificing<sup>10</sup>, and on the Reverse two Men are in a Carr  
shooting Arrows.  
11 II. The Symbol of *Britannia*, or *Great Britain*<sup>11</sup>, is a Woman sitting, holding  
a Spear, and leaning upon a Shield.  
Germany is represented in a Medal of *Domitian*, by a naked Man holding a  
12 Shield; and in one of *Hadrian*, by a Woman<sup>12</sup> holding a Spear and Shield.  
13 The *Rhine* is signified by an old Man holding an Oar<sup>13</sup>, and leaning upon an  
Urn, after the manner of Rivers. The *Danube* is represented in much the same  
14 manner in the Medals of *Trajan*<sup>14</sup>, and inscrib'd *DANUVIUS*. The same River  
15 is seen on *Trajan's Column*<sup>15</sup>, where it appears in the Waves not far from a  
Den.

III. What







III. What *Ælian* relates of the Symbols of Rivers is too remarkable to pass unobserv'd. 'We know, says he, the Nature of Rivers, and are not ignorant of their Courses; nevertheless they that worship them, and make Images of them, represent them under various Forms; some under human, and others under Forms of Oxen. Under the last the *Symphalii* represented their Rivers *Erasinus* and *Metopa*; the *Lacedemonians* their *Eurotas*; the *Sicyonians* and *Phliasians* their *Asopus*, and the *Argives* their *Cephissus*. Under a human Form the *Psophilians* pictur'd their *Erymanthus*; the *Heræenses* and *Cherronesii* that are in *Cnidus*, their *Alpheus*: The *Athenians* represented their *Cephissus* under the Form of a Man with Horns: The *Syracusians* pictured their *Anapus* as a Man, and the Fountain *Cyana* as a Woman: The *Egestæans* pictur'd their *Porpax*, *Crimissus*, and *Telmissus* as Men: The *Agrigentines* represented their River, which they call'd after their City, under the Form of a young Man, and sacrific'd to him: The same People consecrated also an Ivory Statue of a Youth at *Delphi*, and inscrib'd it with the Name of their River.

IV. *Dacia* often occurs in Medals; and in those of the Emperor *Decius* is represented by a Woman holding a Staff that terminates in the Head of an Animal, not easy to be distinguish'd. In another the Woman is sitting<sup>16</sup>, and wears a *Phrygian Tiara*, holds in one Hand a Sceptre, in the other a Branch, and has two Children plac'd by her. In another a Man sits upon a Trophy<sup>17</sup>.

*Pannonia*, in *Ælius Cæsar*, has a singular Bonnet<sup>18</sup>, and holds in his right Hand a military Ensign. Another Medal has two Figures of Women<sup>19</sup>, that have each of them a military Ensign.

## C H A P. IX.

I The Symbols of the Athenians, and other People of Greece. II. Of the Thessalians, and others. III. Of the Islands.

I. **T**HE *Athenians* have for their Symbol a Head of *Minerva*<sup>20</sup> on one side, and on the other an Owl: The *Thebans*, a Pot with two Handles on one side<sup>21</sup>, and on the other a Shield: The *Lacedemonians*, *Castor* and *Pollux* on Horse-back galloping<sup>22</sup>. The *Argives* a Wolf<sup>23</sup>: The *Theans* a Head of *Apollo*<sup>24</sup>, and on the Reverse a *Pegasus*: The *Seriphians* a Lion with a She-Goat getting upon him<sup>25</sup>: Those of the Promontory *Malea* an Eagle<sup>26</sup>: The *Patrenses* a Head of *Jupiter Olympius*<sup>27</sup>, and on the Reverse a *Minerva*: Those of *Ægina* a Tortoise<sup>28</sup>: The *Achæi* a Head of *Neptune*<sup>29</sup>, and on the Reverse a Trident.

II. The *Thessalians* have the Head of *Jupiter*<sup>30</sup>, and a *Minerva* on the Reverse: Those of *Lamia* a Head of *Bacchus*<sup>31</sup>, and a large *Amphora* with two Handles: The *Thespians* one of the Muses<sup>32</sup> and a Lyre: The *Opuntians* the Head of *Protogenia*<sup>33</sup>, as *Beger* thinks, and on the Reverse *Ajax Oileus*: The *Macedonians* a Head of *Diana*<sup>34</sup>, with many other Symbols: They of *Thessalonica* a Head of *Jupiter*<sup>35</sup>, and on the Reverse two Horses facing one another; and on another Reverse a *Cabirus*: *Heraclea* of *Macedonia* has on one side a Helmet<sup>36</sup>, and on the other an extraordinary Shield: The *Lapithæ* have a Head of *Diana*<sup>37</sup>, and on the Reverse a Lyre: *Larissa* has a Head of a Woman<sup>38</sup>, by some taken for *Medusa*, and by others for *Larissa* the Daughter of *Pelasgus*, and on the Reverse a Horse: The *Locrians* have *Castor* and *Pollux*<sup>39</sup>, and on the Reverse a *Jupiter* sitting.



PLATE XXXVII. The Isle of *Euboea* is represented by an Ox's Head <sup>1</sup>: The *Chalcidenses* have an Eagle fighting with a Dragon <sup>2</sup>: The *Eretrians* a Head of *Diana* <sup>3</sup>, and on the Reverse an Ox: The *Istians* a Head of *Bacchus* <sup>4</sup>, and on the other side a Woman holding the Sail of a Ship, which agrees well enough with their Name: *Epirus* has a *Jupiter's* Head <sup>5</sup>, and on the Reverse an Eagle: The *Ætolians* have a *Mercury's* Head <sup>6</sup>, and on the other side a Boar: The *Dyrrachians* a Cow giving a Calf suck <sup>7</sup>: *Corcyra* has a Head cover'd with a Lion's Skin <sup>8</sup>, and on the Reverse the Prow of a Ship: The *Polyrrhenians* have a Head of *Jupiter* <sup>9</sup>, and on the Reverse the Head of an Ox.

III. *Cnossus*, a City of *Crete*, has upon a Medal for its Symbol a Head of *Jupiter*, or, as others will have it, of King *Minos*, and on the other side <sup>10</sup> a Labyrinth. *Gortyna*, another City of *Crete*, has on one side a *Jupiter's* Head <sup>11</sup>, and on the other *Europa* upon a Bull. *Elyros*, another City of *Crete*, has on one side a Stag <sup>12</sup>, and on the other a Bee. The Isle of *Rhodes* has the Head of the Sun on one side <sup>13</sup>, and on the other a Rose. The Isle of *Chio* has a *Homer* on one side <sup>14</sup>, and on the other a Sphinx, with one of its Paws upon a Lyre. *Paros* has a *Medusa's* Head <sup>15</sup>, and on the Reverse an Ox. *Samos* in some certain Medals has an *Amazon* <sup>16</sup> holding a Crown; but its most common Symbol was *Juno* of *Samos*, whose Figure we have exhibited in the first Volume, where we treated of that Goddess. The Isle of *Tenedos* has on one side <sup>17</sup> a Head with two Faces, the one of a Man with a Beard, the other of a Woman, and on the Reverse an Ax <sup>18</sup>, on one side of which is a Bunch of Grapes, the Symbol of *Bacchus*, and on the other a Lyre, the Symbol of *Apollo*. The Isle of *Lipara* has a *Vulcan* <sup>19</sup> on one side, and some sort of Instrument on the other. The Isle of *Cos* has on one side the Head of a young *Hercules* <sup>20</sup> cover'd with a Lion's Skin, and on the other a Club under a Crab.

## CHAP. X.

*An Explanation of a singular Monument found at Puteoli, of the twelve Cities of Asia destroyed by an Earthquake.*

ONE of the most beautiful Monuments discover'd in our Days, is a large Pedestal dug up at *Puteoli* near *Naples* in the Year 1693, the Length of which is five Foot and a half, the Breadth three and a half, and the Heighth almost equal to the Breadth. One of the two long Sides has a large Inscription, at the Extremities of which are two Figures of Women, one of whom lays her Hand upon a Child's Head. The opposite side has six Figures, and the two lesser Sides each of them three. Each Figure has under its Feet the Name of an *Asiatick* City; but both the Figures and Names are very much injur'd by Time, and are at this Day in the Condition we have here represented them after M. *Bulifon*, a Bookseller of *Naples*, who has given us a short, but accurate Explanation of this Monument, printed at *Naples* in 1694. The Subject of this Monument is without doubt those Cities of *Asia* that were destroy'd by an Earthquake under *Tiberius*, and rebuilt by the same Emperor. Some are of Opinion that this was the Earthquake that happen'd at the Crucifixion of our Saviour; which certainly was in the Reign of that Emperor; but whether the Year agrees therewith or not, I leave to Chronologers to determine. The Cities thus destroy'd are commonly reckon'd to have been twelve in number; but on this Marble there are fourteen, besides











besides the Child who has also an Inscription at his Feet as well as the rest. The Inscription runs thus: *Tiberio Cesari divi Augusti filio, divi Julii nepoti, Augusto, Pontifici maximo, Consuli quartum, Imperatori octavum, Tribunitiae potestatus xxxiii. Augustales Respublica restituit.* The meaning of which is, that the Republic restor'd the Games call'd *Augustales* in Honour of *Tiberius*, *Augustus's* Son, and Grandson of *Julius*, when he was fourth time Consul, the eighth time Emperor, and in his thirty second Tribuneship: Which undoubtedly was done in Memory of his having rebuilt those *Asiatick* Cities ruin'd by the Earthquake.

*Strabo* takes notice in several places of this Earthquake, but without giving us the number of the Cities destroy'd by it: Speaking of *Magnesia* indeed that had been ruin'd in that manner, he says that it was rebuilt by the Liberality of *Tiberius*: He also calls that Prince the Restorer of *Sardes* the Metropolis of *Lydia*, when he speaks of that City, and says likewise that *Philadelphia* had been often shak'd with Earthquakes. *Tacitus* however gives us a particular Account, and says, that 'in the Year of Rome DCCLXXX. twelve *Asiatick* Cities were overturn'd by an Earthquake that happen'd in the Night; which was the more fatal, as it was unforeseen: Nor could the People save themselves, as is done sometimes in this Calamity, by running into the open Fields; for they were swallow'd up in the Clefts of the Earth. 'Tis said to have been so very violent, that Mountains were levell'd, Plains rais'd into Mountains, and that Fire was seen to flash out among the Ruins. As the *Sardinians* were the greatest Sufferers, so they drew the most Compassion towards them; for *Tiberius* promis'd them one hundred thousand great *Sesterces*, and remitted all their Taxes for five Years. *Magnesia*, which lies at the Foot of Mount *Sipulus*, was reliev'd in proportion to its Loss, which was next to that of *Sardes*. *Temnos*, *Philadelphia*, *Ægea*, *Apollonia*, *Mosthena*, the *Macedonian Hircania*, *Hierocæsarea*, *Myrina*, *Cymes* and *Tmolus*, were also discharg'd from all Taxes for the same space of Time, and it was resolv'd that a Senator should be sent to view and repair the Ruins. They therefore deputed *M. Aletus* of the *Prætorian* Rank, because the Governor of *Asia* was a Consular Person, to prevent any Emulation or Contest that might arise between Equals, and so retard the Business.' Besides these there are the Cities of *Ephesus* and *Cibyra* upon this Monument, not taken notice of by *Tacitus*. *Eusebius's Chronicon* mentions thirteen Cities that were overturn'd by the Earthquake; *Ephesus*, *Magnesia*, *Sardis*, *Mosthene*, (the Text is here corrupted, but it's evident it ought to be read thus) *Æge*, *Hierocæsarea*, *Philadelphia*, *Tmolus*, *Temnos*, *Cyme*, *Myrrhina*, *Apollonia Dia*, and *Hyrkania*. And here it is to be observ'd, that if *Apollonia Dia* were two Cities, there were then fourteen; tho' it's very certain, that what *Eusebius* calls *Apollonia Dia*, is the same with what is call'd upon the Marble by one Word *Apollonidea*. *Nicephorus* however reckons fourteen Cities, among which he makes *Dia* one, and places it after *Hyrkania*, and not after *Apollonia*. 'Fourteen Cities, says he, of Lesser *Asia* were over-turn'd by an Earthquake, namely, *Ephesus*, *Magnesia*, *Sardes*, *Mosthene*, *Hierocæsarea*, *Philadelphia*, *Tmolus*, *Timus* (read *Temnos*) *Myrina*, *Cyme*, *Apollonia*, *Hyrkania*, *Dia*, and *Cibyra*.' And thus by the Interposition of *Hyrkania*, he plainly makes a distinct City of *Dia*; but then he takes no notice of *Æge*, which is found both in *Tacitus* and *Eusebius*, and also upon the Marble: *Cybara* however he puts into the Number, which, tho' not mention'd by either of those Authors, is very plainly read in the Monument. But we come now to the Figures and Inscriptions of this Monument.

The first Figure<sup>21</sup> is a Woman with her Hand upon a Boy's Head, under the Feet of which Boy is the Inscription *T H E N I A*. Now if this Name be rightly read



read in this decay'd and wasted Monument, we shall be sufficiently embarrass'd to find out this *Thenia* in *Asia Minor*. *M. Bulifon* thinks it is the little Island *Thynias*, which, according to *Stephen of Byzantium*, is at the Entrance of *Pontus*, or, according to *Strabo*, between *Bithynia* and *Paphlagonia*. This perhaps will not be thought satisfactory; but I find nothing better. *Fabreti* is of Opinion it ought to be read *PARTHENIA*, which is *Samos* the Metropolis of *Puteoli*, formerly call'd *Parthenia*: But as none of those that have enumerated the twelve ruin'd Cities, have either mention'd *Parthenia* or *Samos*, I cannot but conclude this Opinion of his is meer Conjecture. The Inscription under the Woman is not attended with less Difficulty, there being many Letters defac'd: Those that remain, *Bulifon* says, are read . . . . *EIORON XX*. tho' the two last Letters are only guess'd at. He is also of Opinion that it ought to be read *COTEIORON*, a Greek City, and Colony of the *Sinopians*, taken notice of by *Xenophon*. That Author indeed speaks of the City *Cotyora*, *Korúwεα*, and of its Inhabitants the *Cotyorites*, which he calls *Korúwεῖται*. But besides that these Names agree not altogether, this City appears too remote from the rest, and is not met with in any of the Enumerations of the ruin'd Cities given by *Tacitus*, *Eusebius* and *Nicephorus*. Moreover, if we take in *Cotyora*, *Sardis* must then be struck out, which nevertheless was the principal of those ruin'd Cities, that which suffer'd the most, and which the Emperor for that reason was at most Expence to repair. *Fabreti*, who says he had the Delineation of this Monument from Cardinal *Cantelimi*, says, that this broken Inscription is thus exhibited upon it . . . . *EI. RON. XX*. which he reads *EIERON*, and pretending to restore what he thinks the original Reading, will have it to be *HIERON. XXI*. which Word *Hieron*, according to the Greek Signification, he says is Temple, and the *xxi*. the number of the *Augustales*, which, according to *Tacitus*, were originally twenty one. But all this seems *gratis dictum*; which way of determining in things of this Nature is very liable to mistake. For my part, I am more inclin'd to think this City is *Sardis*, it and *Magnesia* being plac'd the first as the chief Cities, and most considerable Sufferers; and that the Word *Sardis* might possibly be the first Part of what's lost of the Inscription, to which the rest was added to make out some Sense we cannot now guess at.

- As to what remains, *Bulifon* seems to have given a good Explanation of it: Nor do I doubt but that the Figure on the other side of the Inscription, where the two last Letters . . . . *IA*. only remain, was *Magnesia*. *Philadelphia* comes
- 22 next, upon one of the lesser Sides<sup>22</sup>, its Name remaining entire. Mount *Timolus*, or *Timolus* is represented under the Form of a Man, who has besides him a Vine grown up like a Tree, and loaded with Grapes. This is put among the restor'd Cities, forasmuch as, it being reckon'd by Writers a very fruitful place, there must needs be Habitations about it that were involv'd in the same Ruin, and afterwards repair'd by the Emperor's Liberality. *Cyme*, which is represented
- 23 by a Woman, has its Name very fair and legible. *Temnos* is also represented<sup>23</sup> by a Woman, holding a Stick. *Cibyra* is arm'd with a Helmet and Spear like *Minerva*, which Spear is pointed at both ends. *Myrina* holds a Basket; *Ephesus*, a Branch with two Apples upon it, or it may be two Poppies: She has a Crown on, from whence there issues something like Flames: Behind her is a Pedestal, upon which is the *Ephesian Diana*. *Apollonia* comes next, and is the same in all Probability with what's situated near *Thyatira* in *Phrygia*: The Monument has it *Apollonidea*, and *Eusebius*, *Apollonia Dia*; but why that Appellation, I know not. Near to this is *Hyrkania*, which was the Name both of a Country and City, so call'd from a Colony brought thither by the *Persians* from *Hyrkania*: This City was Neighbour



bour to the preceding ones, and, according to *Stephen of Byzantium*, was in *Lydia*; why therefore *Tacitus* calls its Inhabitants *Macedonian Hyrcadians*, I know not. *Mosthene* is next <sup>24</sup>, and was also a City of *Lydia*; she has something in her Hand not distinguishable. *Æge*, a City of *Æolia*, is also signified by a Woman, holding a Staff in one Hand, and I know not what in the other: She has on a mural Crown, as the Women commonly have that represent the Cities of the East. The Inscription is so wasted, that there's nothing left but the last Letter *ε*. there is however no doubt but that it is *Æge*. *Hierocæsarea*, which is the last of all, is a Woman crown'd like the former.

## C H A P. XI.

*I. Symbols of Smyrna, and the neighbouring Cities. II. Of Nyssa, and several other Cities and Countries. III. Those of Syria and Phenicia.*

**I.** WE come now to speak particularly of several Greek Cities of *Asia*; the Country *Asia* her self is represented by a Woman <sup>25</sup> holding something in her Hands. The City *Smyrna* is signified by an Amazon <sup>26</sup>, it being said to have been founded by one, and on the Reverse has a Lion. The horned Head in the following Medal <sup>27</sup> of *Smyrna*, is thought to be the Head of *Bacchus*, such as we have seen of his in the first Volume; on the Reverse are two *Nemeses*, of whom we have already spoken in the Chapter of *Nemesis*. *Ephesus* is express'd by a Stag <sup>28</sup>, the Symbol of *Diana*, that Goddess being the principal Mark of that City, as we have seen under the Article *Diana*. *Phoea* has on one side the mural Head of a Woman <sup>29</sup>, and on the other a Fish call'd *Phoca*, or else the Female of it call'd *Phocæna*, according to *Beger*, who founds his Opinion upon that Passage of *Aristotle*, *ὁμοίως δὲ τῷ δελφίνι ἢ ἡ φωκαίνα*, the *Phocæna* is like the *Dolphin*; and indeed it does resemble the *Dolphin* upon the Medal. The Ancients were so fond of Allusions in Names, that they sometimes took their Symbols from the Similitude of them, as *Phoea* for Instance did from the Fish *Phoca* or *Phocæna*. A Wolf seems to attack this Fish as if he would devour it. *Myrina* has on one side the Head of *Apollo* <sup>30</sup> and on the other the *Pythia*. *Pergamus* has *Minerva* on one side <sup>31</sup>, and on the other *Æsculapius*. *Sardis* is express'd by *Bacchus* on one side <sup>32</sup>, and by a Lion on the other. The Colony of *Troas* is signified by a Woman's mural Head on one side, and by a Horse <sup>33</sup> on the other. The *Mæonians* are represented <sup>34</sup> by a Head crown'd with Laurel on one side, and by the *Ephesian Diana* on the other.

**II.** The City of *Nysa* or *Nyssa* has a very extraordinary Symbol; 'tis a Bull <sup>35</sup> carried by a great number of young Men naked to be sacrific'd as it's thought, which Ceremony was probably the Custom of the Country. *Prusa* has for its Symbol a Woman fasten'd to a Rock or Mountain <sup>36</sup>, and at her Feet a Sea-monster; perhaps it is *Andromeda*. *Tarsus* in *Cilicia* is signified <sup>37</sup> by a Woman with a mural Crown upon her Head on one side, and on the other a Man upon some sort of Animal, thought to be *Sardanapalus* the Founder of *Tarsus*. *Mopsuestia* is express'd by the Head of *Jupiter* <sup>38</sup>, and on the other side a flaming Altar. *Apamea* has on one side a Head of *Bacchus*, and on the other a Thyrs <sup>39</sup>. *Samosata* on the Reverse of a Medal of the Emperor *Philip*, is signified by a Woman crown'd and set upon Rocks <sup>40</sup>, holding an Eagle, and having at her Feet a Horse. The Colony of *Bostra* is denoted by a Woman <sup>41</sup> with a mural Crown and a Cornu-

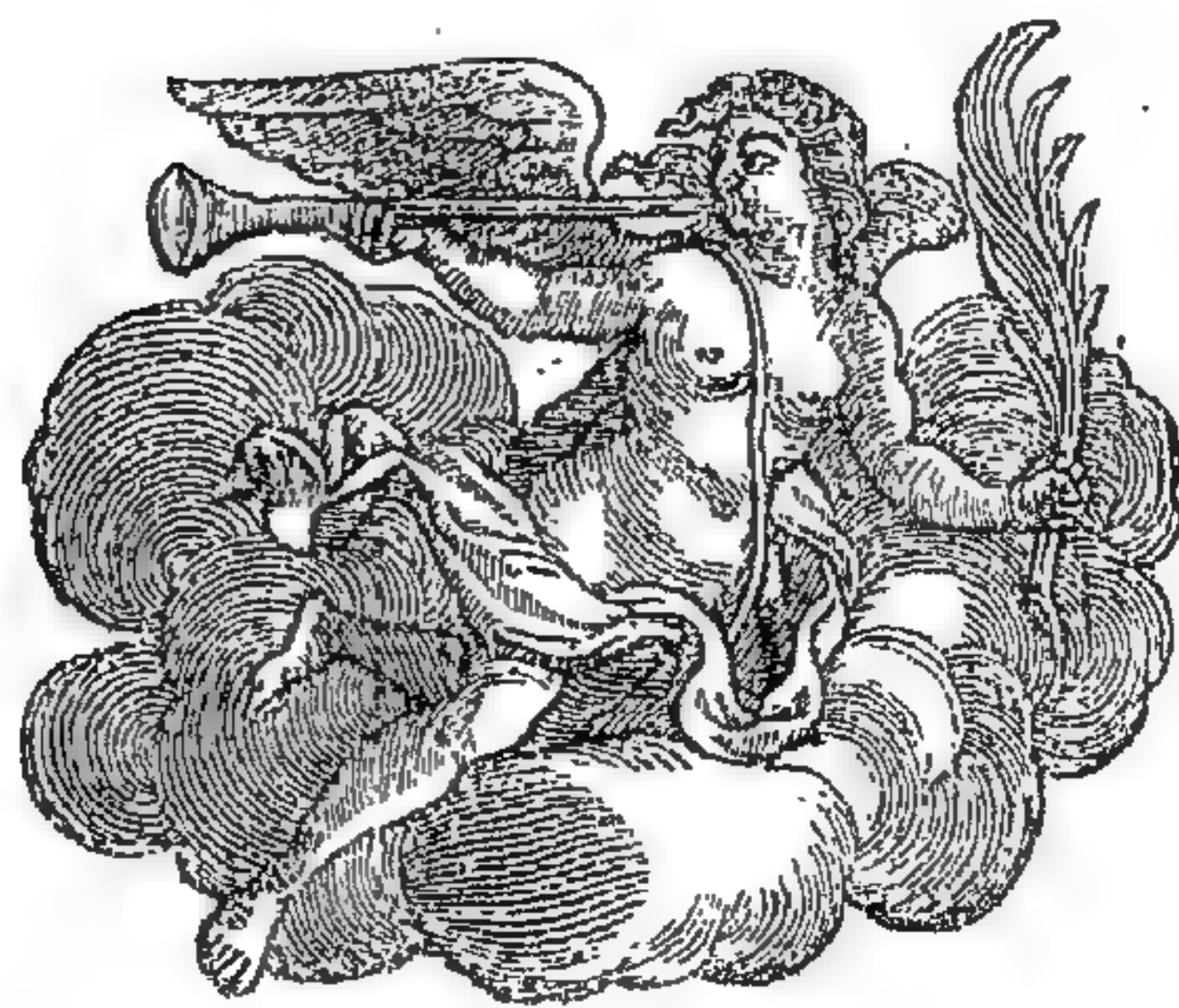


*copia*. The Medal of the *Maronitæ* has on one side a Horse, and on the other  
 42 a Bunch of Grapes <sup>42</sup>, denoting that the Country abounded with Wine and Hor-  
 ses. *Hierapolis* is express'd by a Head of *Bacchus* on one side, and on the other  
 43 by the Rape of *Proserpine* <sup>43</sup>. On the Reverse of a Medal of *Augustus* is *Arme-*  
 44 *nia* represented subdued <sup>44</sup>, wearing a *Phrygian* Bonnet, and holding in one Hand  
 a Spear, and in the other a Bow. *Armenia* and *Mesopotamia* are both represent-  
 45 ed <sup>45</sup> subdued upon a Medal of *Trajan*, which on one side exhibits two Kings sit-  
 ting, and on the other the Symbol of the River *Euphrates*. The following Me-  
 46 dal <sup>46</sup> with a Woman on one side with a mural Crown, and on the other a *Miner-*  
*va*, is taken for *Cyrenian*, but whether it is really so or not, is a little  
 doubtful.

47 III. The next is the Symbol of *Syria*, which is a Woman's mural Head <sup>47</sup> as u-  
 sual. One of the Symbols of *Sidon* is a Woman with a mural Crown, and on the  
 48 Reverse an Eagle <sup>48</sup>. Another Symbol of the Colony of *Sidon*, and much more  
 49 extraordinary, is a little Temple upon Wheels <sup>49</sup>. *Tyre* has for its Symbol  
 a Head of *Hercules* on one side, whom that City look'd upon to be their Founder,  
 50, 51 and on the other an Eagle and Club <sup>50</sup>; but on another Reverse the Club only <sup>51</sup>.  
 52 *Beryta* is known by the Veil that covers her Head in an uncommon manner <sup>52</sup>.  
 In another Medal of *Beryta* there is on one side a Head of *Jupiter*, and on the  
 53 other the Thunderbolt <sup>53</sup>. *Antioch* has for its Symbol a Woman with a mural  
 54 Crown, and on the Reverse a flaming Altar <sup>54</sup>. The Palm-tree is the Symbol of  
 55 *Judea*, not only in the following Reverse <sup>55</sup>, but also in others. The *Arcadians*  
 56 have for their Symbol a mural Head <sup>56</sup>, and on the Reverse a *Victory* holding a  
 Flag.

With these Symbols of Cities that are found upon Monuments, and especially  
 on Medals, where the same City and Region has sometimes thirty different sorts,  
 one might furnish out a large Volume. The *Nile* is represented by more than  
 fifty several ways. Sometimes also the same Symbols are found to represent dif-  
 ferent Cities. From these Medals, especially those of the *Greeks*, considerable  
 Light may be had into Geography, the Names of several Cities corrupted in  
 printed Geographical Works being there restor'd. Names of Cities are also there  
 learnt, that are no where else to be found: In some also the Names of Rivers on  
 which the Cities are situated, are there found. In short, Geographers will there  
 find many other Advantages, not necessary to take notice of in this place; it be-  
 ing sufficient for us to have given the most uncommon and most remarkable Sym-  
 bols of Countries, and their principal Cities.

*The End of the First Part of the THIRD VOLUME.*





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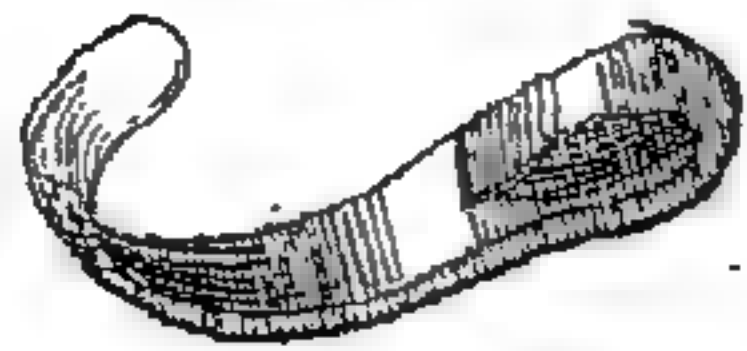
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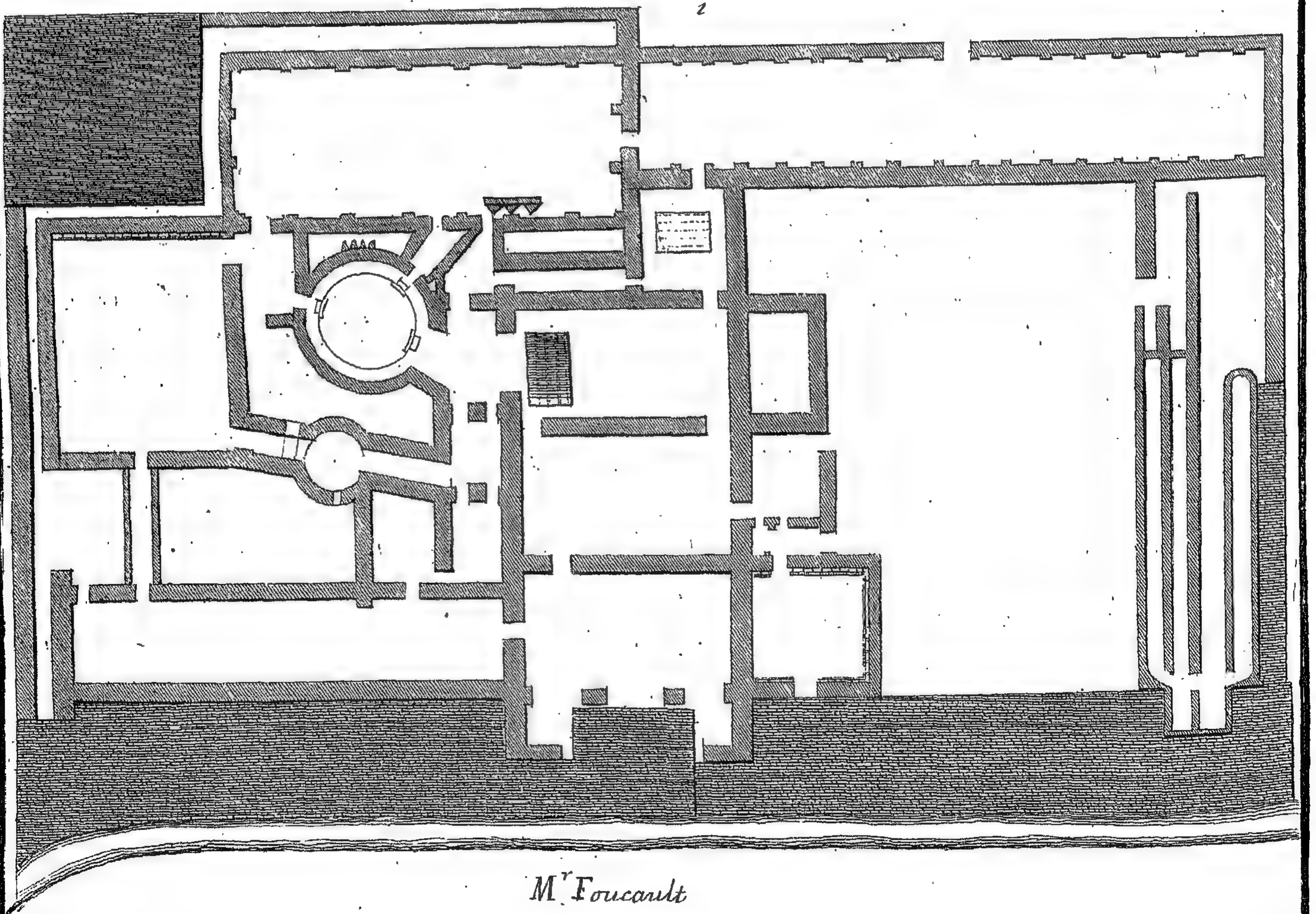


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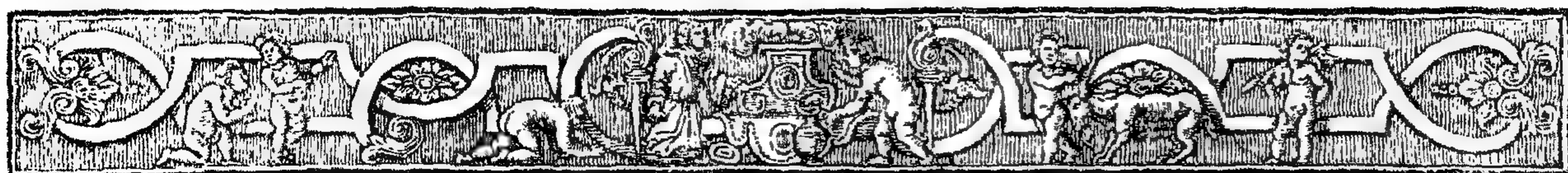


*Raccolta Maffei*



*M<sup>r</sup> Foucault*






## PART II. BOOK I.

Of the Hot and Cold Baths, Marriages, Rings and Seals.

### CHAP. I.

I. *Publick and private Baths.* II. *The Difference between the Balnea and Thermæ.* III. *The Plan of the Baths or Thermæ of Vallogne.* IV. *A fine Picture of the ancient Baths.* V. *The History of Democles.* VI. *The Baths of Pisa.*

I.  **B**ATHS were certain Places built for the Convenience of washing, where there was Water heated to what degree every one liked. Of these some were publick and some private. There were also publick *Thermæ*, which may be reckon'd among the greatest Ornaments of their Cities; and private ones too, if not in the Cities, yet at least at their Country Houses, as has been already observ'd of the Family of the *Gordiani*, who at their Country-Seat, not far from the City, had such magnificent *Thermæ* as were not to be equall'd out of *Rome*.

II. The Difference between the *Balnea* and *Thermæ*, as I take it, was this, that the first were of no other Use but to wash in, whereas the last were more magnificent Buildings, and, besides the Baths, had other spacious Places, Walks, Halls for dining in, Schools, and Places of Exercise call'd *Ephebæa*, and such like; tho' it must be own'd the principal Use of them was for Bathing.

III. The great Platform here given ' was taken by the Order of the celebrated *M. Foucault*, when he was Intendant of *Normandy*, who, laying hold on all Opportunities of illustrating Antiquity, caus'd the Ruins of the City *Alauna* (now call'd *Vallogne*) to be rummag'd and search'd into for the sake of this Plan. But not content with the bare Communication of it, he has also given us some Observations made by two ingenious Men thereupon, who both agree in this, that it was anciently a Building design'd for Bathing and Sweating; and this the Canals found there are also a Proof of. But forasmuch as these Observations were made at a time, when only part of these Remains had been discover'd, no great Advantage can be reap'd from them. Only thus much in general may be said, that, according to the Scale, the Building appears to have been two hundred and seventy Foot long, and a hundred thirty five Foot broad, which is just one half of its Length. If I might offer a Conjecture concerning the three Rooms that are on a Row at the going in, I am apt to take them for the cold, the warm, and the sweating Rooms, and the two round Rooms for the Baths; but to advance any thing thereupon with Probability, one ought to have been upon the Spot. The great *Xystus* also of a hundred and fifty Foot long, together with the other great Halls, may perhaps have been an *Ephebæum*, or Place of Exercise for the Youth, such as there was in the great *Thermæ* at *Rome*. But all this is only Conjecture.

IV. No-

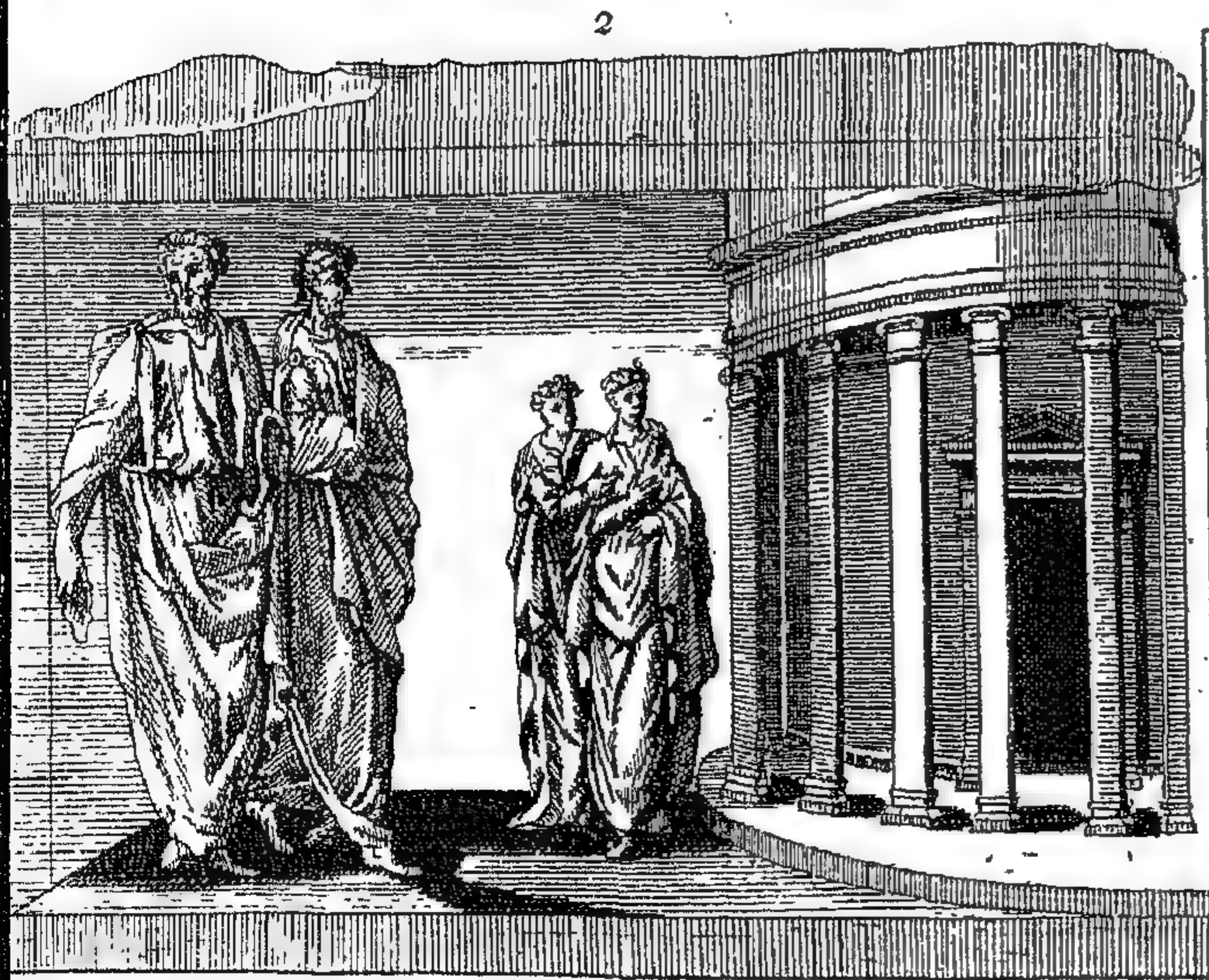
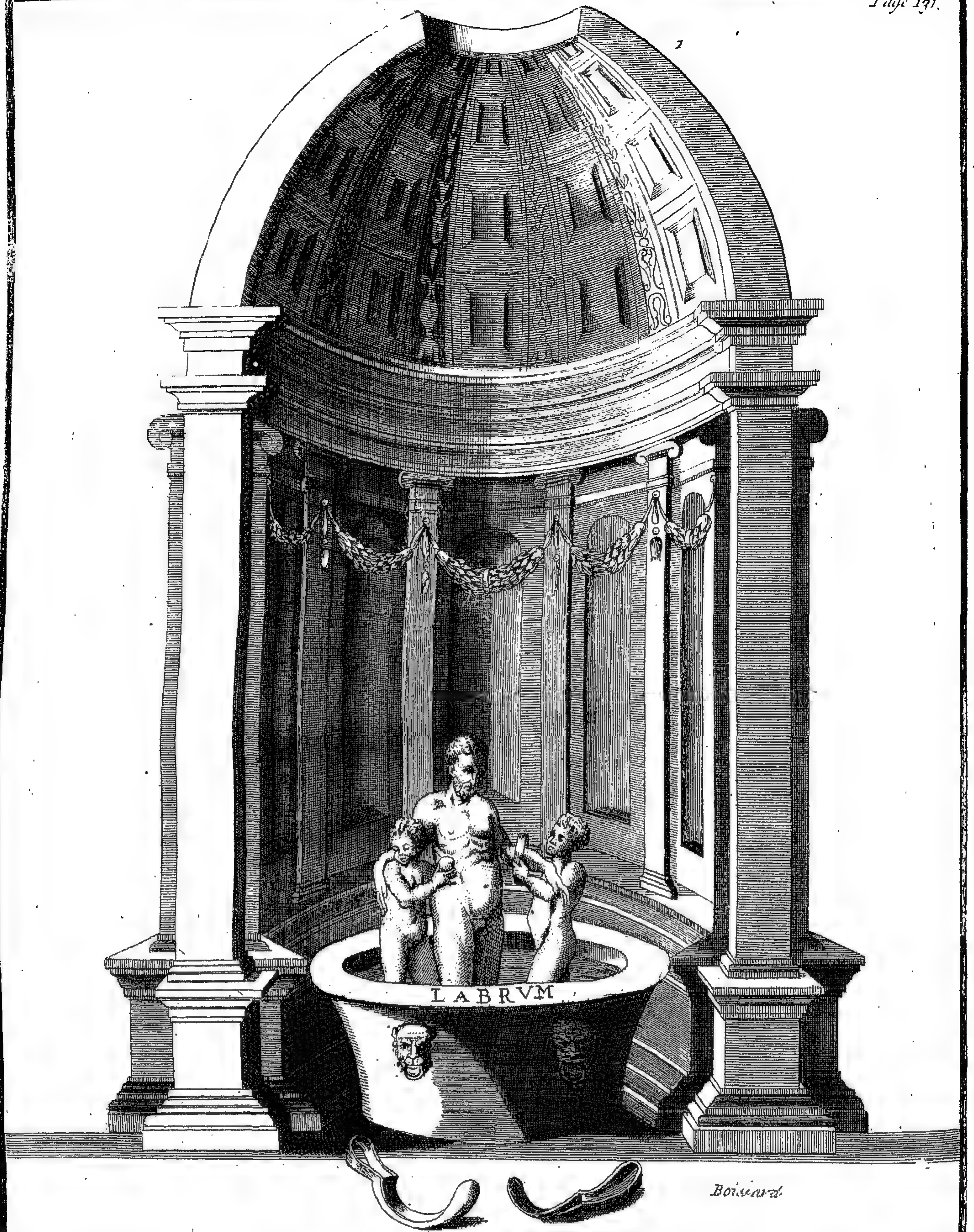


IV. Nothing better expresses the Form of these great publick Baths, and all the Parts of them, than a Piece of Painting found in the *Thermæ of Titus*, which we have here represented<sup>2</sup>. First here is the *Hypocaustum*, a subterraneous Place where the Fires were made to heat the Rooms above, which, as has been said, were heated to every one's liking. The *Balneum* or Bath was a spacious Hall, with a Bason of an extraordinary Size to wash in; which Bason, in this Representation, has a large rais'd Border for those to sit upon that came to wash. In the *Thermæ of Antoninus*, *Olympiodorus* says, there were sixteen hundred Seats of Marble for the Use of those that came to wash there. 'Tis also thought, and that not without Probability, that the Seats of red Marble which are at S. *John Lateran*, and another that I have seen at *Mountcassin*, were formerly design'd for this Use: They are bor'd through like the common Close-stools, for the Convenience of those that bath'd. The two great Tubs in the *Farnezia Platea* at *Rome*, were design'd also for the same Purpose. The Hall call'd *Concamerata Sudatio*, was a vaulted Sweating-Room, as the Name imports, under which a Fire was made, as may be seen in the Figure. The *Laconicum*, which, according to *Vitruvius*, ought to be join'd with the Sweating-Room to the *Tepidarium*, is here represented as a kind of Furnace, and was call'd *Laconicum*, as being first in Use in *Laconia*. Concerning this *Laconicum* there is however some Dispute; some pretend it was the same thing with the *Tepidarium* which we are about to speak of, and others distinguish it from the *Tepidarium* upon the Authority of *Vitruvius*, who says that the *Laconicum* and Sweating-Room ought to be join'd to the *Tepidarium*: (*Laconicum Sudationesque sunt conjungendæ Tepidario*, *Vitr.* 5. 10.) by which Passage he plainly distinguishes these three things. Were the Names of the several Rooms found written in the old Paintings of the *Thermæ of Titus*, there would then be an end of this Dispute, but the Word *Laconicum* is there written under a kind of Furnace. Behind the Sweating-Room is the *Tepidarium*, which was a Room so temper'd with Warmth, that it was neither hot nor cold; this was join'd to the *Frigidarium*, which, as some think, was the same with *Tully's Apodyterium*, the Place where they stript and rubb'd. Thus the way to and from the Sweating-Room was gradually warm, to prevent the Danger that might attend the going at once from one Extreme to another: For first they enter'd the *Frigidarium*, where they undress'd and rubb'd: Then the *Tepidarium* or warm Room, where they stay'd some time before they pass'd into the *Sudatio* or Sweating-Room. This, besides the subterraneous Fires, had also a *Laconicum* to heat it, which here appears to be a Furnace upon the same Floor with the Sweating-Room. From the Sweating-Room they went to the hot Baths, from whence, after some Stay, they return'd to the Sweating-Room again, from thence to the *Tepidarium*, and some time after to the *Frigidarium*. But as all those that went to Bath were not dispos'd to go into the *Sudatio* and hot Baths, so for the Convenience of such there were Baths in the *Tepidarium*, as there were also in the *Frigidarium* for those that car'd to go no farther, but chose cold Baths. *Vopiscus* says that *Carinus* made use of cold Baths, but *Salmasius* from that Passage, which is indeed something obscure, thinks they were rather the *Balnea tepida*.

V. The Baths here represented seem to have been publick, by the great number of People that are seen there; besides which there were also private Baths both at *Rome* and in *Greece*. In these there were Kettles or Coppers of an extraordinary Size for boiling the Water in, as appears from a Story told by *Plutarch*, in the Life of King *Demetrius*. That Prince, who had otherwise some good Qualities, was nevertheless a very great Debauchee: For having made himself Master of *Athens*, he made the whole City sensible of his Lewdness, sparing neither Wives, Virgins, nor Boys. There was in the City at that time a Youth of a good Family,

nam'd







nam'd *Democles*, so remarkable for his Beauty, that he was commonly call'd the handsome *Democles*, and who besides was as celebrated for his Virtue and Modesty as for his Beauty. Him *Demetrius* often solicited, using both Threats and Promises, but in vain; for it had no other Effect upon this virtuous Youth than to make him withdraw himself from publick Places of all kinds. *Demetrius* however was inform'd of a private Bath that he us'd, and found Means of concealing himself there, until he had an Opportunity of seeing the Youth alone: This accordingly happen'd, upon which the King discover'd himself: *Democles* being thus surpris'd, and finding no other possible Means of escaping, ran to the great Copper, took off the Cover, and cast himself into the boiling Water, where he soon perish'd.

VI. Behind the *Frigidarium* is the *Eleothesion* or Chamber of Perfumes, fill'd with Pots like an Apothecary's Shop: Where as many as wou'd perfum'd and anointed their Bodies. F. *Noris*, who was afterwards Cardinal, has given us the inner Prospect of that part of the ancient Baths of *Pisa*, which he calls *Laconicum*, as we have here exhibited it. This *Laconicum*, he says, is one and thirty Palms and a half high, and four and thirty and a half long, reckoning the Palm at three quarters of a Foot, or nine Inches. Several Niches are observable here, where the People plac'd themselves while they were sweating. In the middle of the Arch is a large round Hole, like that in the Pantheon at *Rome*, and beneath it Windows.

## C H A P. II.

I. Another Bath. II. Young Lads to rub those who bathed; a Story on this Subject. III. The Baths of *Metellus*. IV. The Figure of the Instruments called Strigiles. V. *Poppæa's Bath*.

I. **I**N the first of the two following Baths publish'd by *Boissard*, a Person is PLATE XXXIX. seen in the Bathing-Tub with two Boys rubbing his Body, and pulling off the Hair with certain Instruments, some of which are at this Day preserv'd in Cabinets. What they rubb'd the Body with is call'd *Strigil* and *Strigilis*.

II. By the two Monuments above it appears that the Men had Boys to rub their Bodies; which brings to my Mind a Story told by *Spartian* of the Emperor *Hadrian*. That Prince, says he, who us'd to go to the publick Baths with the common People, seeing one Day there an old Soldier, that he remember'd had serv'd in the *Roman Army*, rubbing his Back and other Members against the Marble, ask'd him why he did so; to whom the old Man made answer, that it was because he had never a Slave to rub him: Upon this the Emperor gave him both Slaves and Subsistence for them. This Piece of good Fortune put several other old Men upon rubbing themselves at another time against the Marble in the Emperor's Presence, thinking thereby to provoke his Liberality in like manner towards them: But the Prince understanding their meaning, sent to let them know they might rub one another.

III. The Baths of *Metellus* represented at the bottom of the Plate are remarkable: For the exterior Form of those Baths is here exhibited<sup>2</sup>, together with the People going in, which are two Women embracing one another, and two Men going side by side. The Inside of the Baths is likewise represented<sup>3</sup>,



where three Women appear, one of which is a young one, and does the Office of Rubber. On the other side a Boy is rubbing a Man with a Sponge, the Man holding in the mean time the *Strigil* for the Boy to rub him with. *Persius* takes notice of such Boys carrying those Instruments.

*I puer, & strigiles Crispini ad Balnea defer.* Sat. 5.

But before they us'd them they rubb'd them with Oyl and other Ointments, as appears from a Passage in *Juvenal*. Sat. 3.

-----  
domus interea secura patellas  
Jam lavat, & bucca foculum excitat, & sonat unctis  
Strigilibus, plano componit lintea gutto.

IV. Of the three Instruments in the Cabinet of S. *Genevieve*, there is one of Brass that's gilt, the Extremities of which are curiously adorn'd with Ivory. The Pincers for plucking up the Hair are call'd *Volsellæ*. With these *Martial* says the Hair was to be pull'd up, especially all that was gray:

*Nec vivat ullus in tuo pilus crure,  
Purgentque sævæ cana labra volsellæ.*

And that's what *Julius Cæsar* was particularly nice about, as *Suetonius* says, even to Excess, using not only the Cizars and Razor, but the Pincers also to pluck out the Hair with.

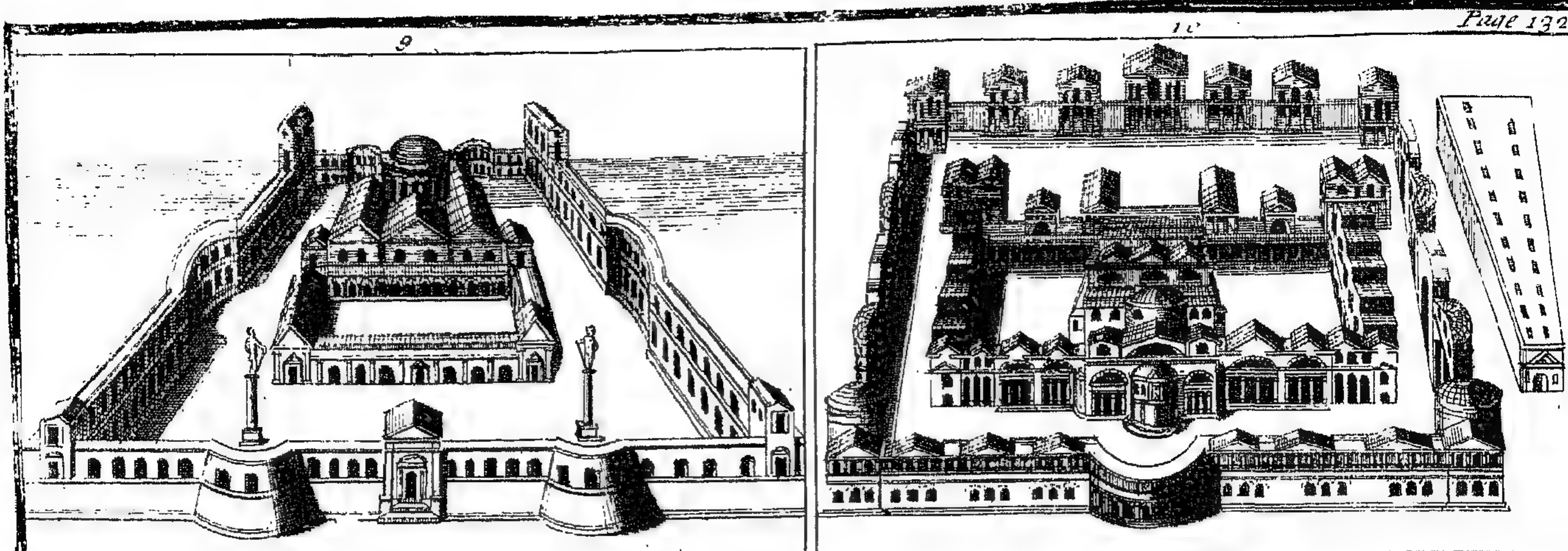
V. *Poppæa*, *Nero's* Wife, *Pliny* says, had always five hundred She-asses brought with her to the Bath, which were milk'd for her to wash in, imagining that the Skin was thereby made smooth. It was also the common Opinion at that time, that Asses Milk made the Skin white.

### C H A P. III.

I. The Pipes of the Baths. II. A singular Urn. III. The Vases and Ointments used at Bathing.

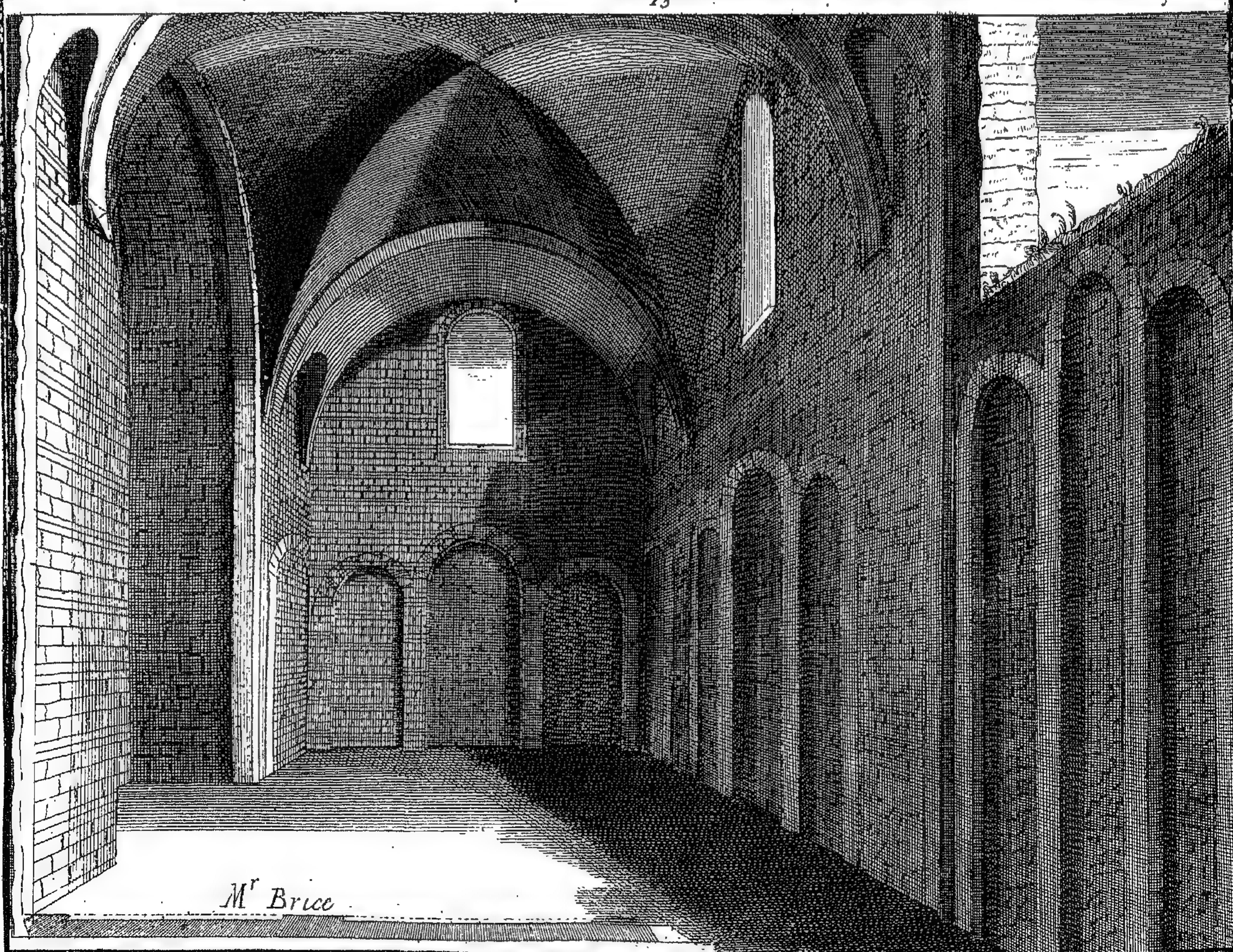
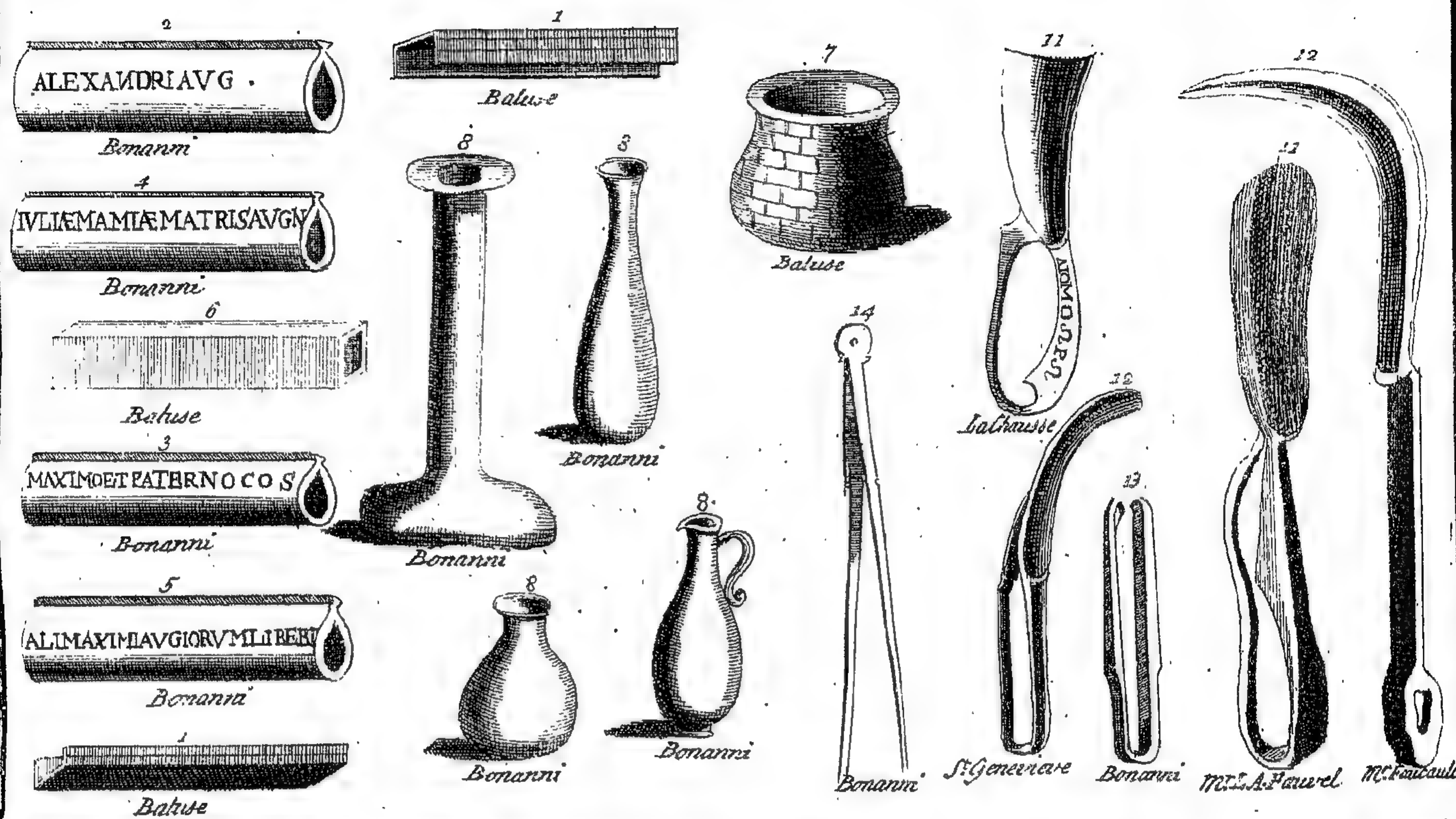
PLATE I. **T**HE first Pipe of the following Plate made of Earth, and cut in two, was  
XL. publish'd by the celebrated *Balufius*<sup>1</sup>, and dug up out of the Ruins of *Tin-*  
1 *iniac*. The following Pipes are from the Cabinet of the *Roman* College, and  
were publish'd by *F. Bonanni*: The Use of them was to convey the Water to the  
*Alexandrian Thermæ*, as they were call'd, from *Alexander Severus* who built  
them. These Pipes are of Lead, and one of them inscrib'd ALEXANDRI AU-  
2, 3 GUSTI<sup>2</sup>, and another MAXIMO ET PATERNO COS<sup>3</sup>. the time of whose Con-  
fulship was in the Year of Christ 233. *F. Bonanni* is of Opinion it was at that  
time these Pipes were laid for Conveyance of the Water from the *Alexandrian*  
*Thermæ* to private Baths. Upon the third Pipe there is read JULIÆ MA-  
4 MIÆ (for MAMÆÆ) MATRIS AUG. N.<sup>4</sup> so that this was probably a Pipe that  
convey'd Water into the private Baths of *Mamæa* Mother of the Emperor *Alex-*  
5 *ander Severus*. The fourth is inscrib'd ÆLI MAXIMI AUGIORUM LIBERT<sup>5</sup>.  
and probably serv'd for the private Bath of the Freedman *Ælius Maximus*. This  
6 Pipe<sup>6</sup>, thought by *F. Bonanni* not to have been us'd for the Conveyance of Water,  
but rather of the hot Steam or Vapour into the private Apartments of the *Thermæ*.





Laurus

Laurus



M. Brice



*mæ*. In the Baths of old *Alauna*, the Plan of which was taken by the Care of M. *Foucault*, as has been already observ'd, there were earthen Pipes pretty much like these.

II. The following Urn<sup>7</sup> is so singular and uncommon, that I know not whether any thing like it has ever yet been met with. 'Tis made of oblong square Bricks, and is a very neat Piece of Workmanship. Its Breadth is four Foot, so that it was perhaps made use of in the Baths. *Balufius* says it was found among the Ruins of the old City *Tintiniac*, not far from *Tulle*.

III. F. *Bonanni* gives us also four Vases<sup>8</sup>, which he thinks were us'd in the Baths for Ointment and Perfumes; which kind of Vases we see a great number of in the *Eleotbesion*, taken from the Pictures of *Titus's Thermæ*. These Vases contain'd Perfumes and Ointments of various Sorts and Compositions, to indulge the various Tastes of those that us'd them. The *Rhodinum*, which was a liquid Ointment, was made of Roses; the *Lirinum* of Lillies; the *Cyprinum* of the Flower of a Tree call'd *Cypria*; the *Baccarinum* of the Herb *Baccar*, that bears a Flower of a Purple-colour. Among the liquid Ointments and Perfumes the Ancients had also the *Gleucinum*, thought by some to have been made of new Wine, by reason of the Etymology of the Greek Word  $\gamma\lambda\epsilon\upsilon\kappa\omicron\varsigma$ , but by *Columella* said to be compos'd of odoriferous Simples. Their *Myrrhinum* was made of Myrrh; tho' they had some made also of the Oyl of sweet Marjoram, call'd *Amaracinum*; some of Lavender, call'd *Nardinum*, and some again of the Flower of the wild Vine, call'd *Oenanthinum*. There was also the *Cinnamominum*, the Composition of which was very expensive; the *Oleum Narcissinum*, made of the Flower of *Narcissus*, or Daffadill; the *Irinum* made of the Flower-de-luce; the *Balaninum*, made of a kind of Acorns; the *Serpyllinum*, made of Thyme, with which they rubb'd their Eye-brows, Hair, Head and Neck. The Arms they anointed with the Oyl of *Sisymbër* or Water-mint, and the Nerves with that of Cresses and sweet Marjoram. The *Thoricii*, a People of *Attica*, rubb'd their Legs with an *Egyptian* Perfume, the Cheeks and Breasts with *Phenician*, one of the Arms with *Sisymbër* or Water-mint, the Eye-brows and Hair with *Amaracinum*, and the Knees and Neck with *Serpyllinum*. All these Ointments and Perfumes were laid up in the *Eleotbesion*, so that we need not wonder if we see so great a number of Pots in it. These Baths were very great Preservatives against many Distempers, and constantly us'd by the Ancients, even long after Christianity, tho' they are now almost quite laid aside. The reason I take to be this, that the constant frequenting of them was too slavish, and wasted too much time. The Voluptuous at this Day compensate the Pleasure of the Baths with others that are often injurious both to Body and Soul.

## C H A P. IV.

- I. *What the Thermæ were: those of Antoninus.* II. *The Thermæ of Dioclesian.*  
 III. *The Exercises of the Thermæ.* IV. *Some Instruments for the Baths.*

I. **T**HE *Thermæ* were stately Buildings, some of which exceeded in Magnificence most of the other Structures that adorn'd ancient *Rome*. Those of *Antoninus*, *Caracalla*, and *Dioclesian*, were the largest and most celebrated of all the *Thermæ*. Of those of *Antoninus*, built in the *Via Appia*, there are yet some considerable Ruins at this Day. Their Structure was had in Esteem and Admiration



tion by the most celebrated Architects of that Age. *Spartian* says there was in particular a large Roof sustain'd by a Ballustrade of Brass, which, in the Judgment of learned Architects, was reckon'd a Prodigy of Art, the Inside of which was also full of Ornaments. In the Time of *Sixtus IV.* there was also an Island of Marble, which, doubtless, had been situated in some great Basin, and which had then upon it several Pieces of broken Figures of human Form, and a Marble Bark full of Men that seem'd sailing towards that Island. 'Tis probable there had been a Basin or Canal of an extraordinary Size to receive this Island, and that when it was fill'd with Water the Bark wou'd seem to float. At this Day there remains only some Ruins of this noble Building. But about a hundred and sixty Years ago, when the Plan and Profil of it were taken, there were several Parts of these *Thermæ* in Being, so that it was easy enough to take the Dimensions of them.

9 We here present you with those *Thermæ*<sup>9</sup>, as they were publish'd at that time,  
10 together with those of *Dioclesian*<sup>10</sup>, which are not only more spacious and magnificent, but also less injur'd by Time than the preceding ones. Every one knows that the *Carthusians* have now their Seat there, and that they possess and take up the greatest part of them. They have built there a stately Church, compos'd of the greater Halls of the *Thermæ*; which Church was first contriv'd and modell'd by *Michael Angelo Bonarota*, and is every Day adorn'd with something new. There was a prodigious number of Pillars in these *Thermæ*; two hundred of which the Prior of this Monastery told me had been carried away to other Buildings; so that none of them were left here but such as were too big for Carriage: These are eight in number, each bigger and loftier than another, there are scarce any larger in the whole City, and are at this Day to be seen in this Church of the *Carthusians*. These Pillars were not purposely made for the *Thermæ*, but taken from different Buildings and brought hither, so that both their Thickness and Height are unequal: To remedy which, in part, they were oblig'd to let the tallest deeper into the Ground, which agrees with the Inscription of the *Thermæ* given by *Masochius*, namely, that they bought several Edifices to build the *Thermæ*, from whence it comes that there is such an Inequality in the Pillars. In the lower Rooms, the Avenues to which are shut up, there are some Remains of Marble Incrustations, which the *Carthusians* now and then find among the Ruins, and adorn their Church with; so that this Church may one Day be reckon'd among the finest in *Rome*.

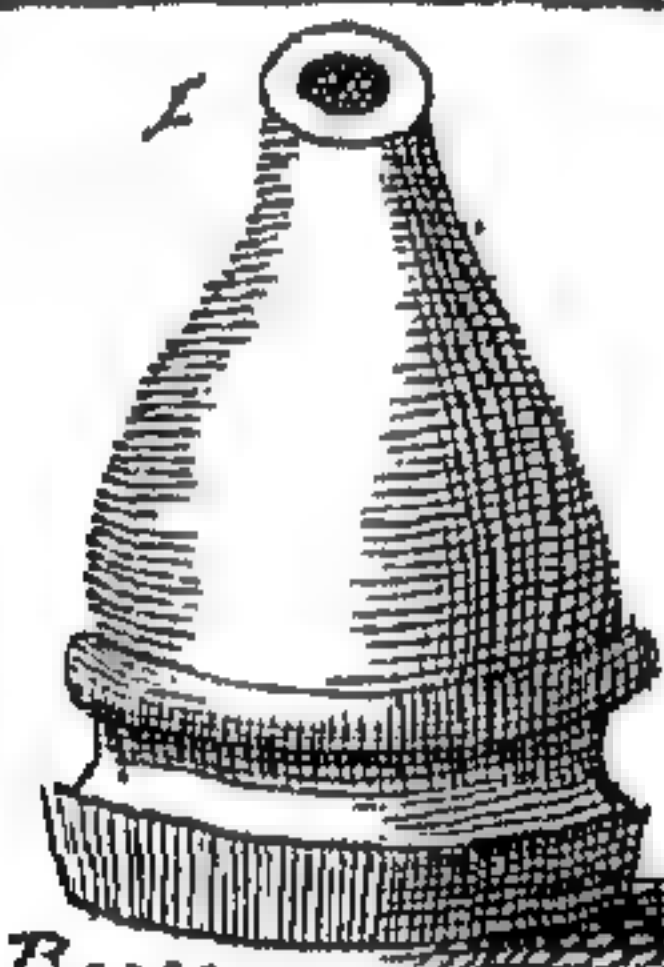
The *Fulieneses* have also their Monastery upon the *Thermæ*, and have taken a certain Tower that belong'd to 'em, and made a Church of it, which is quite round, and very large. These immense Buildings were at the same time full of Ornaments, Incrustations and Statues. There was once found in one place eighteen Heads of Philosophers, which were sold to the *Cesarini*, and afterwards to Cardinal *Farnese*, who plac'd them in the Gallery call'd by his Name.

III. In these spacious *Thermæ*, besides the hot Baths that gave Name to them, there were large Places for Exercise, such as Wrestling, Leaping, the managing of the Pike and other Arms. There were also large Portico's, *Exedrae*, or Places for Discourse and Dispute, where there was a great number of Seats for Convenience; the *Ephebeæ* also, which were large Places in the middle of the Portico's; *Coricea*, or Places where they had some kind of Ball-play call'd *Coricum*; *Conisteria*, or Places where they kept their *pulvis Athleticus*, and where the Geometers also us'd to draw their Figures. There were also Trees planted for the sake of walking here. In short, all sorts of Exercises were to be found in these Places, and, as a modern *Roman* said, all that the City of *Rome* had of this kind in the several Parts of it, was here collected. For so vast and spacious were the *Thermæ*, that there was room enough for all this, especially in those of *Dioclesian*, which were the largest and most extensive of them all. And these probably were the  
*Thermæ*

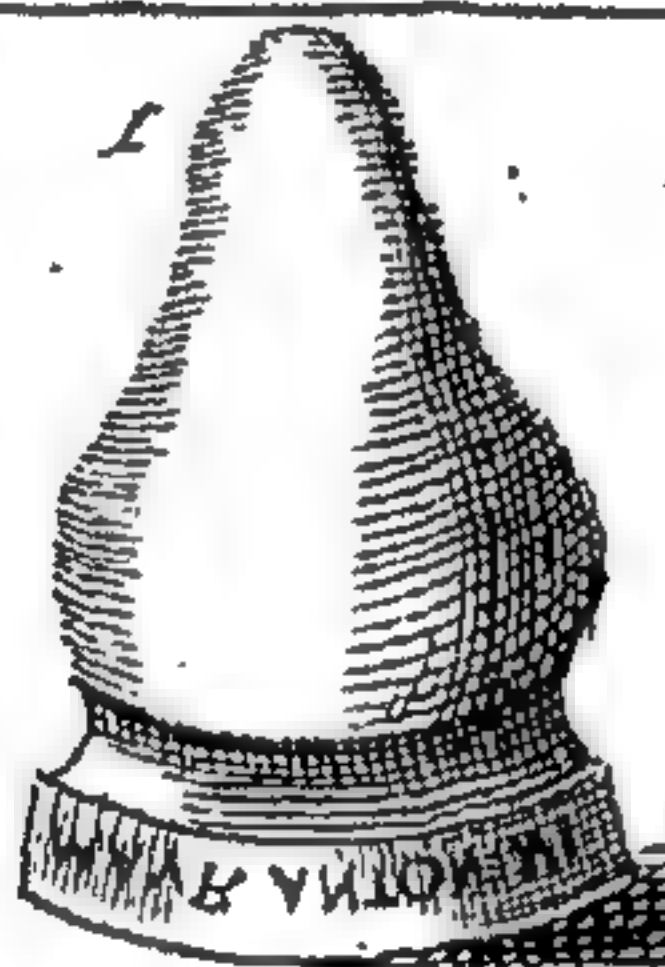




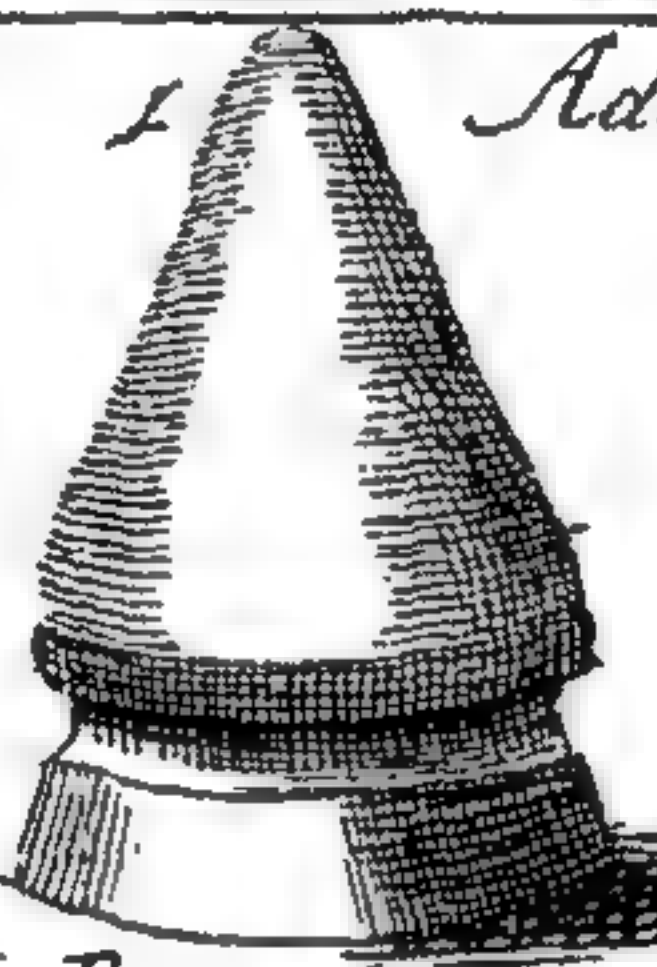
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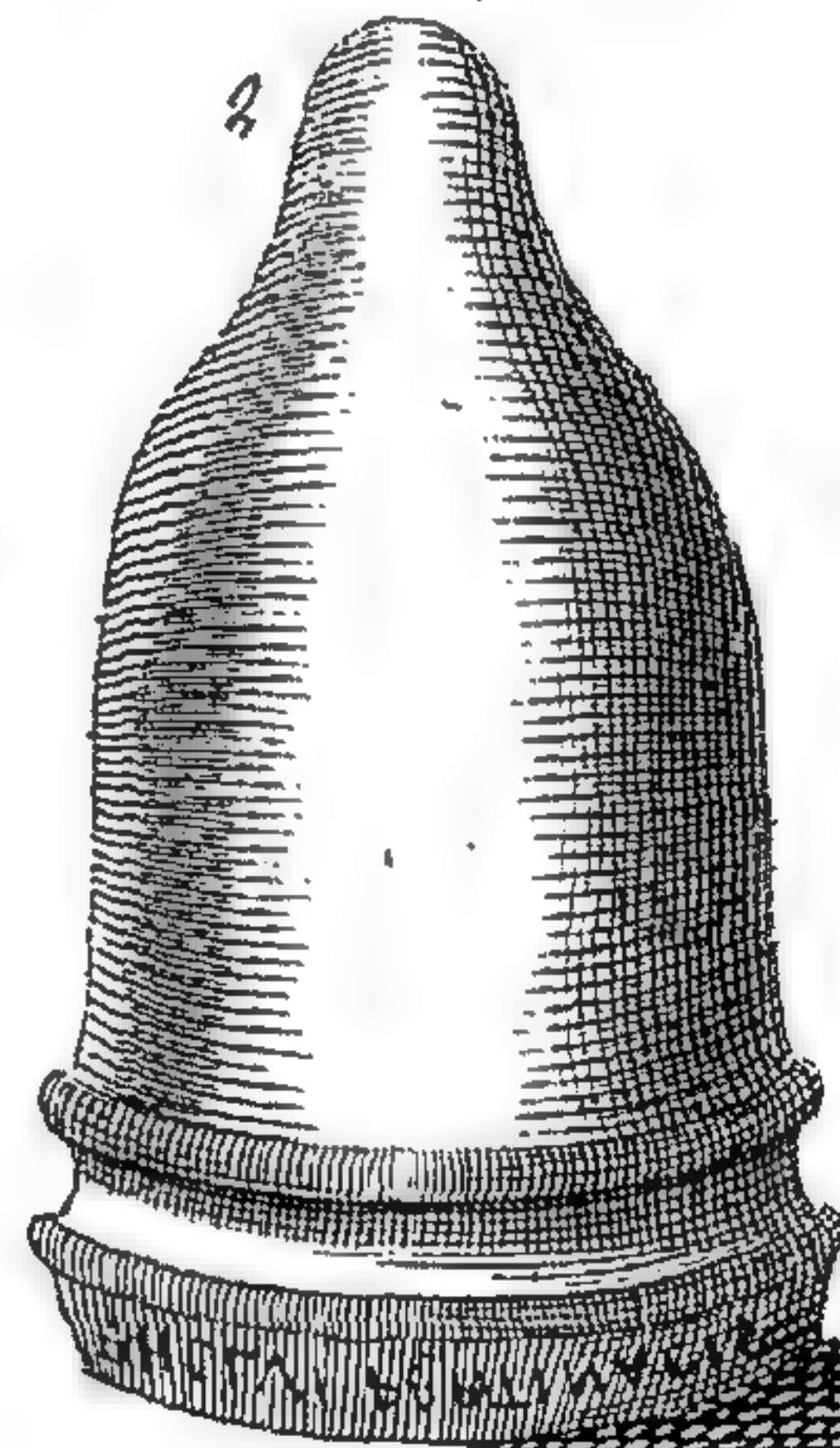


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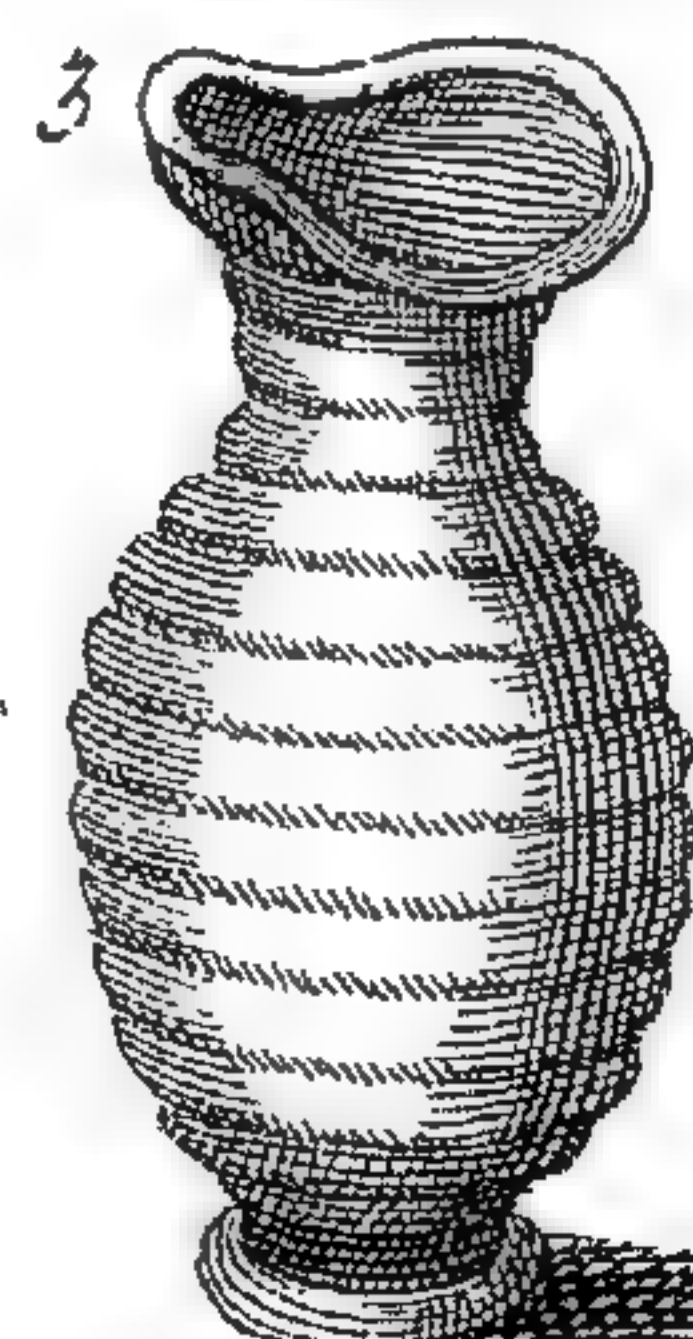


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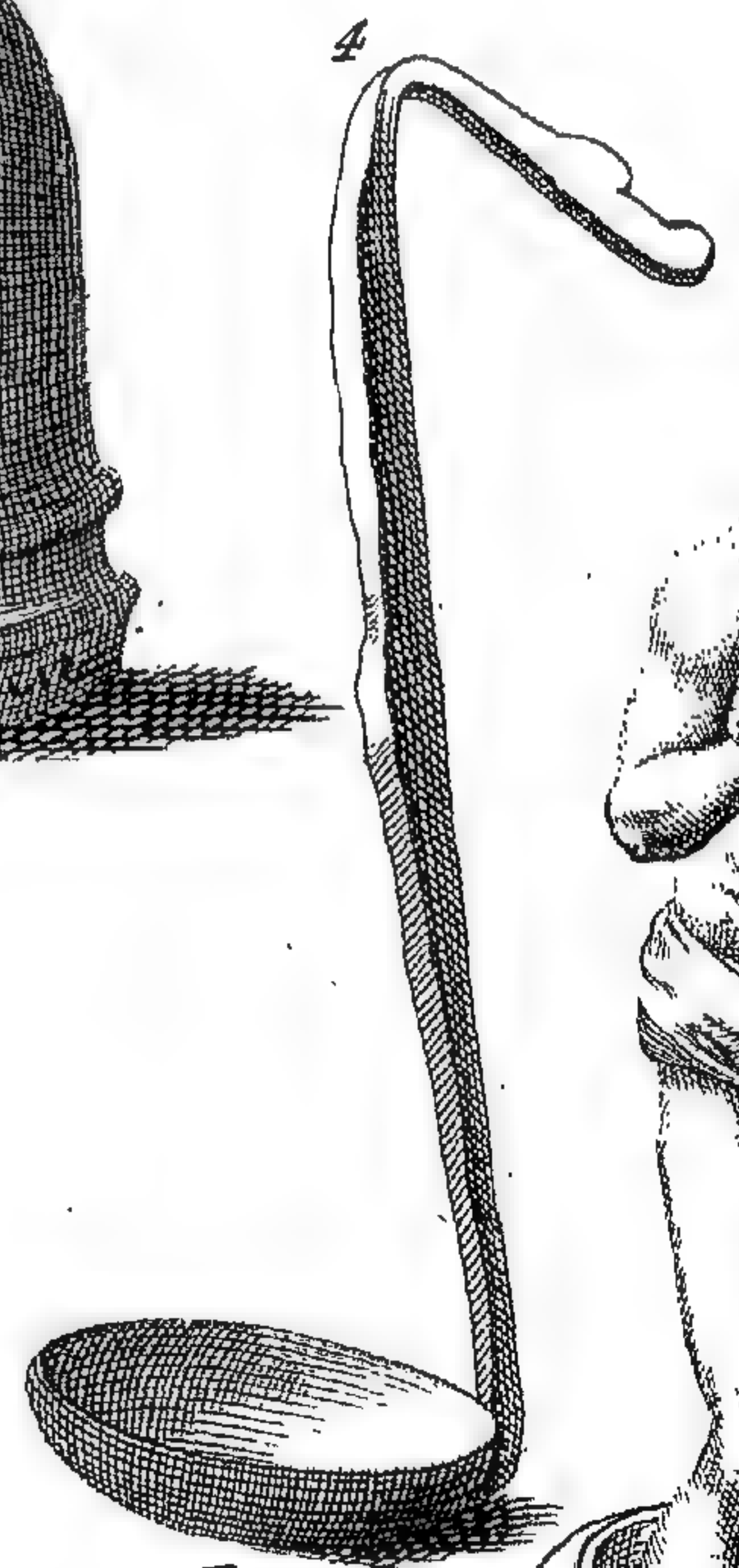
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*Bonanni*



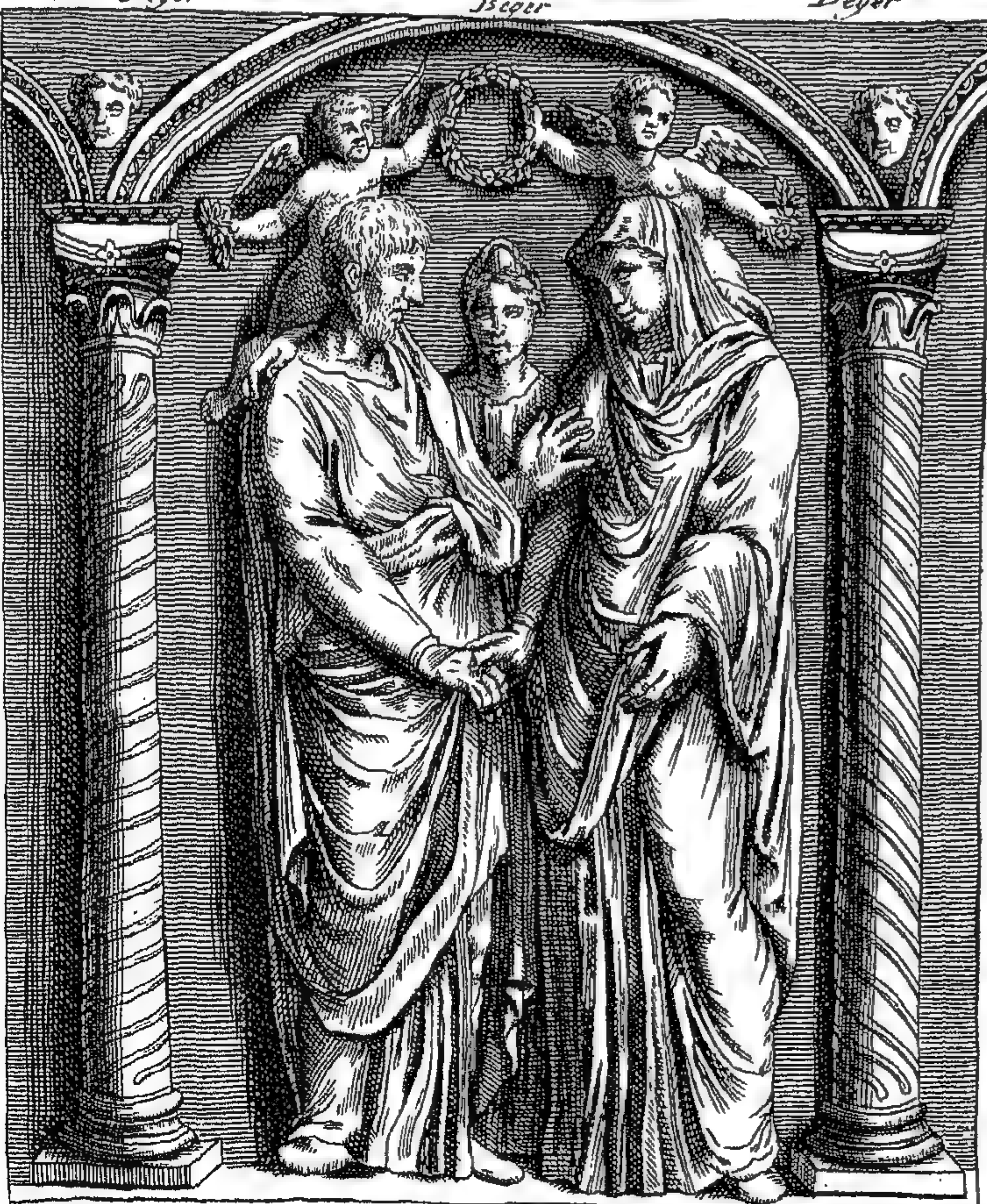
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*Villa Borghese*



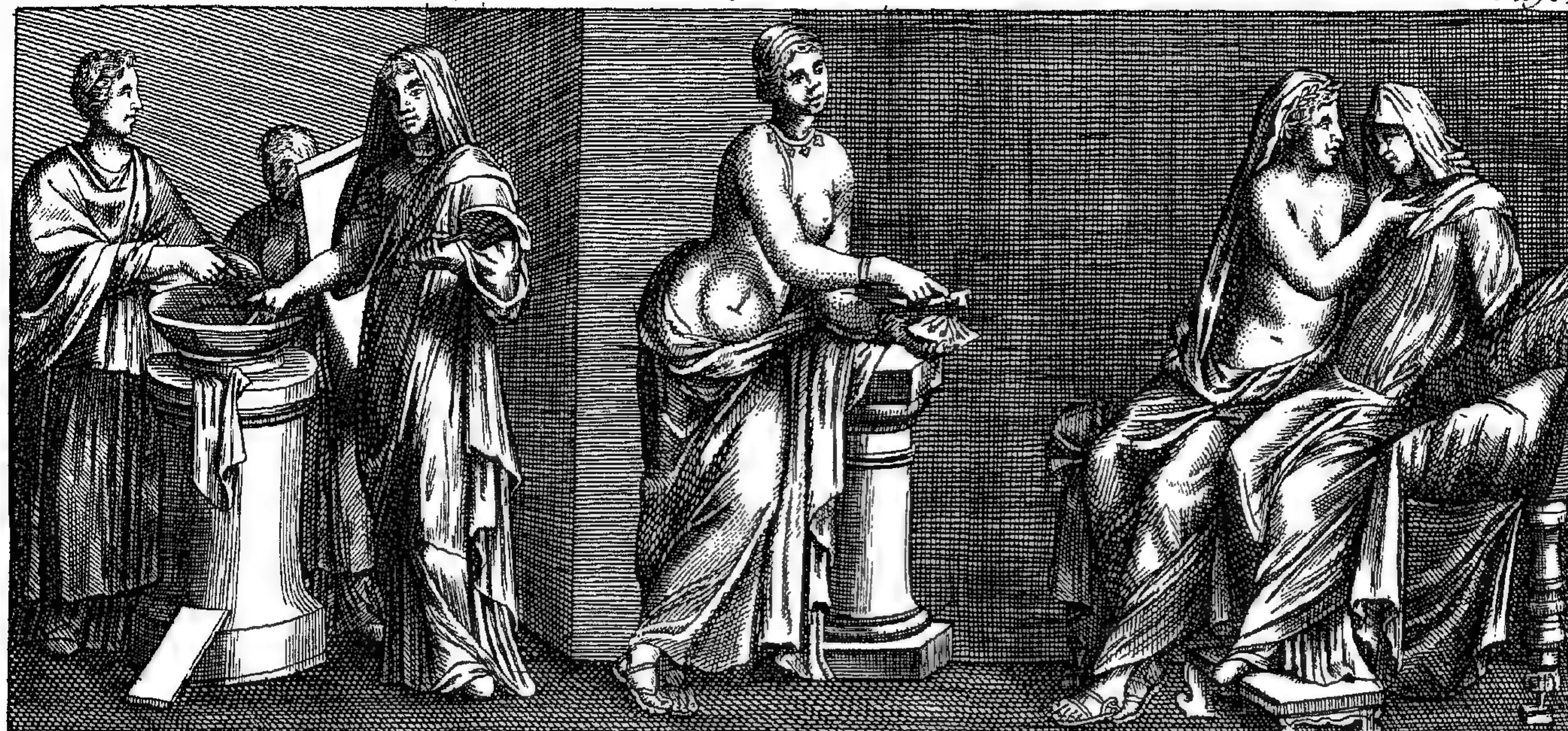
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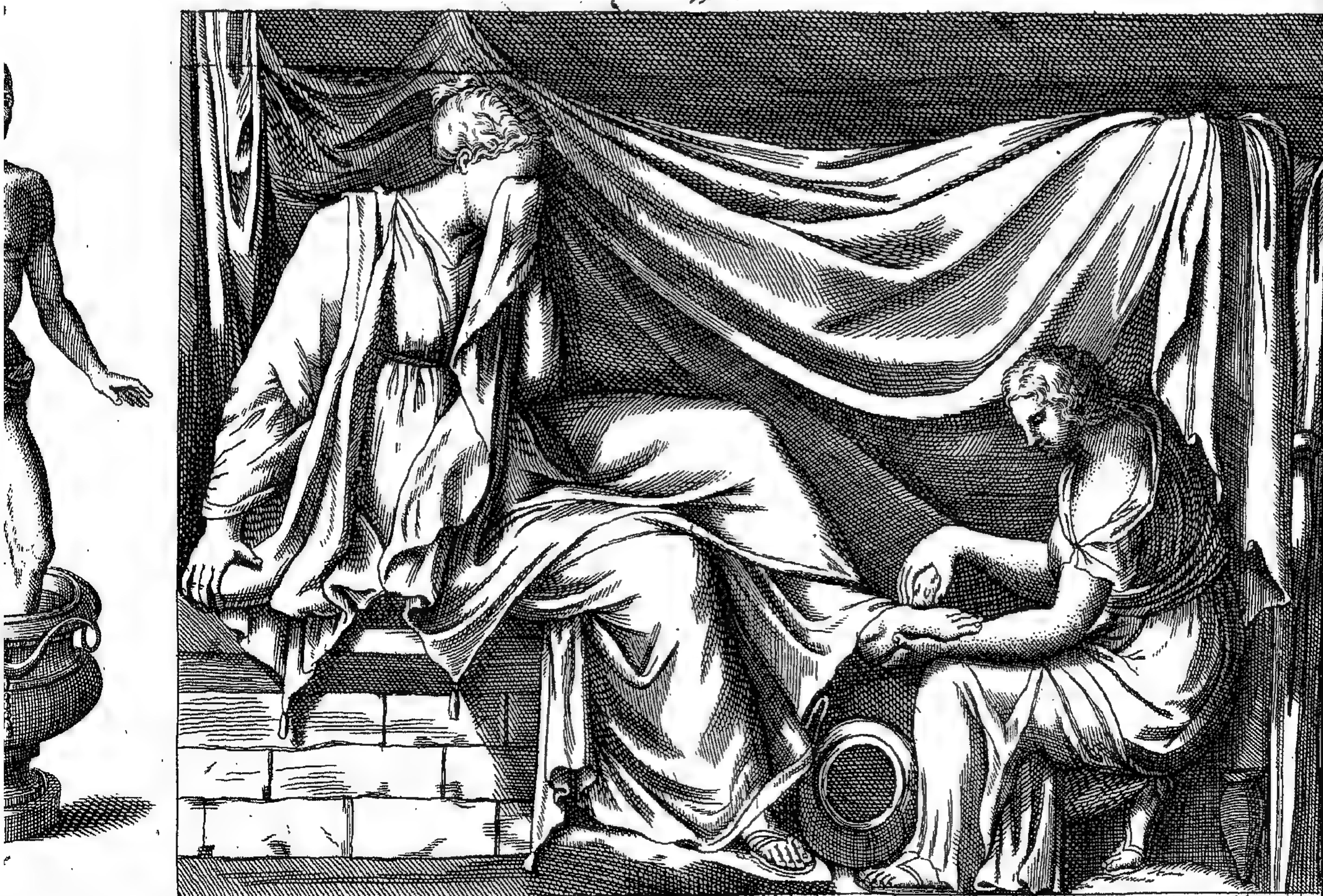
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*Admiranda Rom Antiq*

11



*Admiranda Rom Antiqu*

Plate 41



*Thermæ* that gave Occasion to that Passage in *Ammianus Marcellinus*, where he says that they had Baths as large as Provinces, *Lavaera in modum Provinci-arum*. The *Bibliotheca Ulpia*, which had been plac'd by the Emperor *Trajan* in the *Forum Trajani*, was afterwards remov'd to these *Thermæ*.

IV. Not far from these two large *Thermæ* we see four of those Instruments call'd *Strigiles* <sup>11</sup>, taken from different Cabinets, which serv'd, as we have before observ'd, for rubbing the Bodies of those that went to bathe; two of which are crook'd <sup>12</sup> like Sickles. Some of these Instruments occur made of Iron and Brass; <sup>12</sup> so that there is no doubt but that they had them anciently of Silver and Gold, and other Materials. Two of the Pincers <sup>13</sup> they us'd for pulling out Hair, are here also represented, one of which is in Form something like a Pair of Com-passes <sup>14</sup>.

## C H A P. V.

*I. Other Thermæ. II. The Thermæ at Paris. III. Funnils to carry off the Steams. IV. A Dispute about a Simpulum. V. The last Bath of Seneca.*

**B**ESIDES the *Thermæ* above-mention'd of *Antoninus*, *Caracalla*, and *Dio-clesian*, there were others also both large and beautiful, tho' inferiour to these. Such were those of *Titus*, *Alexander Severus*, *Agrippina*, and many more which they reckon'd to the number of fourscore, without taking in-to the Account those they had at their Country Seats. Other Cities had also their *Thermæ*, which, in all Probability, were built after the Model of those at *Rome*.

II. Among the *Thermæ* one may with Probability enough reckon those Re-mains of Buildings that are in *Harp-street* in *Paris*, where there is seen a large vaulted Hall built with Brick, and other subterraneous Places, which are thought to be part only of some great Structure. Some call it the Palace of *Julian* the Apostate, and others the Palace of the *Thermæ*. *M. Brice*, in his Description of *Paris*, has given us the inner Prospect of it, as we have here exhibited it <sup>15</sup>.

III. Of the four following Instruments that terminate in a kind of Cone, three PLATE  
XLI. were publish'd by *Beger* <sup>1</sup>, and one by *F. Bonanni* <sup>2</sup>. Tho' we cannot say precisely what Use they were put to, yet I think we may venture to say they could be <sup>1, 2</sup> for no other than one of these two; either to convey the hot Steam or Vapour through Pipes into different Places, which Instruments were call'd *Infumibula*; or else for pouring of Liquors from one Vase to another, which they call'd *Infundibula*, or Tunnels. What's observable in two of these is, that the one of them, as the Inscription imports, was for the Use of the Emperor *Pertinax*; for it ought to be thus read at large, *Imperatoris Caesaris Publici Helvii Pertinacis Augusti Pontificis Maximi*; and the other for the Use of the Emperor *Marcus Aurelius*; for so that Inscription imports, and ought to be read thus, *Imperatoris Marci Aurelii Antonini Pii Felicis Augusti Germanici*. But as these Tunnels are only of Brass, *Beger* is of Opinion they were not for the Emperor's Use, but rather for some of the Court.

IV. The following little Vase <sup>3</sup> has given Occasion for some Dispute among the Men of Learning. *M. de la Ghausse* publish'd it for a *Simpulum*, as we have also done after him in the second Volume, Part I. Book III. Chap. V. But



*Beger* thinks it was never applied to that Use, but that it was rather a *Haustrum* or Vessel made use of to draw Liquor into larger Vases; and that it serv'd also for a Measure call'd *Cyathus*, with which they us'd to draw Oyl into a larger Vase, that so they might distribute it by Measure. And indeed I think it cannot be denied but that this little Vase might have serv'd for drawing of Liquor into a larger; for it seems to be purposely made for it; but then I do not see why it may not be call'd a *Simpulum*, since we find upon Medals where sacrificial Vases are represented, *Simpulums* that are much of the same Form with this, and which in all Appearance have been us'd for the drawing of Liquors into larger Vases; for there are many of them, and of different Shapes. Another Vessel<sup>4</sup> not far from this is thought by *F. Bonanni* to have been us'd in the Baths; which may very well be, but it might nevertheless serve for other Purposes.

5 V. I know no place more proper than this to take notice of the Bath<sup>5</sup> where *Seneca* died, at the Command of the Emperor *Nero*, whose Tutor he had been. The Statue of that Philosopher, which is of black Marble, and a Piece of curious Workmanship, is now in the *Villa Burghesia*, and represents him with a Countenance full of that philosophical Intrepidity which he shew'd to his Friends at his Death, when he utter'd these Words: 'Where are now those Precepts of Wisdom we formerly taught? What are become of those serious Meditations we made for so many Years upon the Dangers and Misfortunes that might one Day happen? Who is there that's ignorant of *Nero's* Cruelty? And what cou'd be expected from him that had murder'd both his Mother and Brother, than that he wou'd also give his Master the same Treatment?' Which Constancy continued to his last Moments of Life.

## C H A P. VI.

I. *The Espousals of the Ancients.* II. *The Customs of the Lacedemonians relating to Marriage.* III. *Those of the Athenians and others.*

I. **A**MONG the Ancients it was a Custom to betroth before Marriage, as it is at this Day. They that acted between the two Parties were call'd *Proxenetæ*, *Auspices* and *Pronubi*; which last Name was very much in use: When the Marriage-maker was a Woman, she was call'd *Pronuba*; and it was a Condition that such a one was to have had but one Husband. They there treated of the Portion and other Marriage-Articles, which Conditions were afterwards wrote upon Tablets, and seal'd with the Ring call'd *Annulus Signatorius*.

II. The *Greeks* were divided into several Republicks, each of which had different Laws concerning Marriage. The *Lacedemonians*, *Plutarch* says in his Life of *Lycurgus*, inflicted Punishments on such as did not marry; one of which was that they were excluded from the Exercises, at which young Virgins contended naked: Another was, that they were oblig'd to run once every Winter round the publick *Forum* naked, and to sing a Song at the same time that expos'd them to greater Ridicule: Another was, that they were depriv'd of that Respect which the younger sort were oblig'd to pay to their Elders: And for this Reason it was that *Dercyllidas*, a great Captain, and one that had deserv'd well of the Commonwealth, coming one Day into a publick Assembly, and bidding a young Man give him his Place, was refus'd it with this Reply, *Sir, you must not expect that Honour from me that am young, which cannot be paid to me by any Child of yours when*



when *I am old*; which Saying was approv'd by all. The same Author adds, that their Courtship was a sort of Rape upon the Persons they intended to marry, and that this was authoriz'd by the Laws, provided the Damsels were marriageable and full ripe. She that presided at the Marriage-Ceremony, took the Bride and shav'd off her Hair, dress'd her in Man's Cloths, and laid her upon the Bed, whither the Bridegroom was to steal to her as privately as possible. In the Isle of *Cos* it was the Custom for the Bridegroom to dress himself in Woman's Cloaths.

III. The *Athenians*, according to *Dinarchus*, bestow'd no considerable Posts, such as Governors or Ambassadors, on any but married Persons that had Lands and Possessions. These commonly married in Winter, and especially in *January*, which Month was for that reason call'd *Gamelion*, that is, the Wedding-Month. The fourth Day of the Month was, according to *Hesiod*, reckon'd a fortunate Day to be married upon.

Other Laws concerning Marriage, of which there have been many Collections, are not of equal Certainty with these. Some modern Authors have in their Collections intermixt the fabulous Ages of *Hercules* and *Troy* with later Ages when *Greece* flourish'd, and reckon among the Laws of Marriage certain particular Facts of those fabulous Times, which were never done above once.

The *Amazons* never married until they had kill'd an Enemy in Combat. Among the *Macedonians* the Espoused eat Bread cut with a Sword. Among the *Galatians* they both drank in the same Cup. The *Bœotians*, *Plutarch* says, conducted the Bride to the Bridegroom's House in a Chariot, and then burnt the Axel-tree before the Door, signifying thereby that she was there to remain, there being no longer any Chariot to return in.

Another Custom among the *Athenians* was to cover the Head of the Bridegroom with Figs and other Fruits, and small Pieces of Brass Money; which Ceremony was likewise practis'd to Servants upon their first Admission into the Service of a Family.

In some Places of *Greece*, when the Bride went home to her Husband, it was a Custom for some young Man to walk before her loaded with Thorns and Acorns, and crying out, *I have escap'd the Evil and found the Good.*

## C H A P. VII.

I. *The Roman Laws concerning Marriage.* II. *The Roman Weddings.* III. *The Sacrifices and Auspicia for Marriage.* IV. *At what time the Romans celebrated their Nuptials.*

I. **T**HERE was an old Law at *Rome* that restrain'd a *Roman* from marrying any Woman but a *Roman*, or the Daughter of one that was a Denizon of *Rome*. Nor was it allow'd Senators to marry their Daughters to the Sons of Plebeians, or Nobles with Freedmen. We have nevertheless seen an Example in the first Volume of a Senator's Daughter marrying a Plebeian. *Fabretti* also brings several Examples from Inscriptions, of Patronesses, as they were call'd, marrying their Freedmen, tho' it was several times prohibited by the Laws; which repeated Prohibitions are, by the way, a Proof that the Law was often violated in that Particular. In process of Time however that Law was repeal'd, and Persons of all Orders and Degrees were allow'd to marry together.

II. Be-



II. Bethrothings or Espousals were commonly celebrated in the Night, and sometimes at Day-break. They were very careful however not to celebrate them in times of Earthquakes, or in stormy tempestuous Weather. The Bridegroom gave some sort of Pledge to the Bride, and sent her a Ring of Iron without any Stone in it, as we are inform'd by *Pliny* and *Plutarch*; but whether this Custom was universal or not, I know not. The Iron Ring was call'd *Pronubum*.

It was not allow'd them at their Espousals to use their proper Names; but the Man was oblig'd to take the Name of *Caius*, and the Woman of *Caia*, in Memory of *Cæcilia* Wife of *Tarquinius Priscus*, who was call'd *Caia*. There's a Passage in *Plutarch* upon this Occasion that is too remarkable not to be taken notice of. ' Whence is it, says he, that the Bride when she is first lead to the Bridegroom's ' House, is made to say by those that introduce her, these Words, *Where you are* ' *Caius, I am Caia*? Is it to signify that she enters there on this Condition, that ' she is to be a Partaker with him in the Government of the Family? For the Sense of ' the Words is, *Where-ever you are Master and Pater-familias, there I am Mi-* ' *stress, and Mater-familias*. And they make use of the common Names *Caius* ' and *Caia* in the same manner as the Lawyers do of *Caius, Seius Lucius* and *Ti-* ' *tius*, and the Philosophers of *Dion* and *Theon*. Or is it in Memory of *Caia Cæ-* ' *cilia*, the Wife of one of *Tarquin's* Sons, whose Character for Virtue and Probi- ' ty was so notorious, that a Statue was erected in Honour of her in the Temple ' of *Sanctus*, or *Semo-Sanctus*, with Sandals, and a Spindle, intimating thereby ' that she was both to keep the House, and labour with her Hands? Whence is it ' also, that at Weddings they always sing *Talasius*, a Name so known? Is it to ' recommend Housewifery, the Greek Word *Talasia* signifying spinning? It being ' a Custom with the Bride when she first goes home to her Husband to spread a ' Eleece of Wool, to carry with her a Distaff and Spindle, and to crown the ' Threshold with Wool. Or is it because they look upon the following Story to ' be true? When the *Romans* ravish'd the Daughters of the *Sabines*, who were ' come to *Rome* to see one of *Romulus's* Shows, there was a young Man call'd *Tala-* ' *sius*, famous both for his Valour and other Virtues. A Plebeian and his Com- ' rades made use of his Name, the better to secure a beautiful young Virgin they ' were carrying away, from any Attempt that might be made to take her from ' them, crying out as they went along the Streets, that they were carrying her to ' *Talasius*; the People that heard them joining with them at the same time, and ' accompanying them with Acclamations in Honour of *Talasius*: By which Stra- ' tagem the Man married the young Damsel, and the Marriage proving happy, ' it became a Custom to sing *Talasius*, as the *Greeks* do their *Hymeneus*.

III. At break of Day they offer'd a Sacrifice to render the Gods propitious, and consulted them upon the Success of the Marriage. A Crow was reckon'd a Bird of good Omen, because it was believ'd that when that Bird had lost its Mate it always remain'd in Widowhood. Among the *Latins* they us'd anciently to put a Yoak upon the Necks of the Betrothed, to denote that Wedlock was a real Yoke, and from that Custom came the Word *Conjugium*. The *Ætrusci* sacrific'd a Sow at Weddings, in hopes of rendring the Gods propitious.

IV. The *Romans* were very superstitious about the time of their Espousals, and had a Proverb among them that the Month of *May* was unlucky; *Mense Majo male nubunt*: The Kalends, Nones, and Ides of every Month were also reckon'd unfortunate and forbidden, as being Holy-days; but this Prohibition reach'd only Virgins, for Widows were allow'd to marry on those Days. Nor might they marry on the Days that the *Parentalia* and *Funeralia* were celebrated, or while the Shields call'd *Ancilia* were out of the Temple of *Mars*, but waited until they were carried in again. Feast-days also, and the beginning of *June*, even until the



the Ides, which are the fifteenth Day, are likewise forbidden Times of Marriage. The *Persian* Law was much more severe, for by that they were not allow'd to marry but at the beginning of the Vernal Equinox.

## C H A P. VIII.

I. *The Ceremonies of the Nuptials.* II. *The Bride's going from her Father's House, to that of her Husband.* III. *The Ceremonies at entering into her Husband's House.* IV. *Other Ceremonies at Nuptials.* V. *The Gods who presided over Nuptials.*

I. **I**T was another Ceremony at *Rome*, *Festus* says, to comb the Hair of the Bride, and divide the Locks with the Point of a Spear, which they call'd *hasta calibaris*, and which had been dipped in the Blood of a Gladiator; and this either as an Omen she would be the Mother of a valiant Offspring; or else to signify that she was then as it were *sub hasta*, that is, under the Empire of her Husband; or for many other Reasons mention'd by *Plutarch* and *Festus*, the Multiplicity of which shew the Uncertainty of all. Her Hair was dispos'd into six Tresses, either as being an ancient Custom, or else because it was the way the Vestal Virgins adorn'd their Hair, by which the Bride signified her Chastity. But this seems not to agree with what has been already said of the Vestals in the first Volume, which is, that they shav'd their Heads at the time of their Initiation, as *Pliny* says; and suffer'd the Hair no more to grow, as several Images there produc'd are a farther Proof of. To which it may be answer'd, that tho' they suffer'd not their Hair to grow after it was shav'd, yet it might at first have been shav'd in such a manner, as to leave enough to cover part of the Neck, as *Prudentius* seems to understand it, where he says that their Hair fell down upon their Neck: *Perfundunt quia colla comis bene*. Thus their Hair, tho' short, might well enough be dispos'd into the six Curls above-mention'd, if so be that is what *Festus* means, when he says, *Senis Crinibus Nubentes ornantur*. After this the Bride was crown'd with a Chaplet of Vervain gather'd with her own Hands, and carried under her Cloaths until the Moment it was to be put upon her Head. Upon the Threshold of the Door there were plac'd Fire and Water, which both the Parties were to touch, and then the Bride to be sprinkled with the Water. She also put on a Veil call'd *Flammeum*, that afterwards she might be seen of none but her Husband.

II. Another Nuptial Ceremony was the forcing the Bride away from her Mother's Lap, after which she was conducted by three Boys habited in the *Prætecta*, and whose Fathers and Mothers were then all living, one of which walked before with a Torch in his Hand made of white Thorn, and the other two led the Bride. Among the *Greeks* the Mother of the Bride walk'd before with a Torch made of Pine-tree; which kind of Torch *Ovid* takes notice of,

*Exoptat pueros pinea tæda Deos.*

But these Customs were not uniform, seeing in other Authors we find they were Men that walk'd before with Torches.

A Distaff also and Spindle were carried after the Bride, in Memory, as *Pliny* says, of *Tanaquil* or *Caia Cæcilia*, Wife of *Tarquinius Priscus*, a famous Spinster.



The Wool of *Caia's* Distaff was preserv'd in the Temple of *Sangus*, and a Royal Robe made thereof and deposited in the Temple of *Fortune*, after *Servius Tullius* had worn it. A Youth, who did the Office of a *Camillus*, carried also a certain cover'd Vase, call'd *Cumera*, in which were the little Ornaments and Trinkets of the Bride. When she was come to the Door, she was ask'd her Name, to which she answer'd *Caia*: Which Answer all gave, it being not allow'd, as has been before observ'd, to give their proper Names. She then adorn'd the Door-Posts with Fillets of Wool dipt either in Oyl, or in the Fat of a Hog or Wolf.

III. This Ceremony over, she was afterwards lifted over the Threshold by the *Pronubi*, that being sacred to the *Dii Penates*, and the Goddess *Vesta*, which therefore was not to be touch'd. Being enter'd, she was presented with the Keys of the House, to signify that she had the Charge of domestick Affairs committed to her; and then plac'd upon a Fleece of Wool, to give her to understand that she was therein to be employ'd. At this Ceremony they had Musick, in which the Flute was seldom wanting; Acclamations were also made to the Bride, and the *Talasius* sung, and these Words utter'd among others: *Nulla te hodie pulchrior*. But for fear the extravagant Praises given at this time, might provoke *Nemesis* to chastise the Bride by some kind of Enchantment for receiving them, they added a sort of bawdy Verses call'd *Fescennine*, by way of Counter-charm. It was also customary to sacrifice to *Priapus*, and for the Bridegroom to throw Nuts to the Boys to scramble for.

IV. On the Nuptial Night they took their Omens and Presages, which had they omitted, the Marriage would have been thought unfortunate, *inauspicate Nuptiae*. If the Presage was good, a Sacrifice was offer'd with Acclamations and Wishes in Favour of the new married Pair. Then follow'd a Feast, at which were present their Relations and Friends: Noblemen were also invited, and sometimes Emperors would honour it with their Presence. Medals also were sometimes given to Guests, impress'd with the Images of the Bride and Bridegroom.

If a Widow married, the Genial Bed of the former Marriage was taken away, that the new Bridegroom might not lie where the former Husband had died. Nay, the very Door of the Bed-chamber was chang'd, and all the rest of the Moveables, that as little as possible might be left of what had been us'd by her late Husband.

The Marriage-Bed was call'd *Æctus Genialis*, and there they invok'd the Genius of the Husband. The Deities that presid'd over Marriages were plac'd in the Chamber; such as the Gods *Subjugus* and *Priapus*, and the Goddesses *Prema* and *Virginensis*. Then the Women call'd *Pronubæ* put the Bride to Bed. The Parents also made Presents to the Bride, not only on the Wedding-day, but on the Day before also, and after.

The Ceremony above-mention'd of giving the Bride a Distaff, was not only in Memory of *Tanaquil* or *Caia Cecilia*, but also by way of Admonition, that Wives were to employ themselves in spinning for their Husbands and Children. For we read that *Augustus* wore Garments made by his Mother, Wife and Sister; and that *Alexander* the Great did the same. These Garments were kept in the *Atrium*, which is commonly taken for the Hall or Place of Entrance into the House. It was not however allow'd Women to spin in the Road, there being some sort of superstitious Notion among these Ancients that it injur'd the Fruits of the Earth.

V. We have already spoken of the Gods that presid'd over Marriages, but of these *Plutarch* gives us another Account, and reckons among them *Jupiter* call'd the Perfect, *Juno* the Perfect, *Venus*, *Suada*, *Diana*, *Lucina*, whom the Women invok'd at the time of their Labour. A great number of others are also found



found in Authors; as the God *Jugatinus*, who joins them together; *Domiducus*, who conducts the Bride home; *Domitius*, whose Business was to introduce her; the Goddess *Manturna*, whose Office it was to keep her there; *Virginensis*, who seems only to have been concern'd at the Marriage of Virgins; *Cinxia*, whose Office seems to have been to loose the Girdle; *Priapus* and *Subjugus*; the Goddess *Prema*, and the Goddess *Viriplaca*, who was to appease the Husband when he was angry with his Wife.

## C H A P. IX.

I. *Monuments of Nuptials.* II. *The Aldobrandine Nuptials.* III. *Another Monument representing Nuptials.*

I. **T**HE Nuptial Monuments that remain to us, represent but a small part of the Ceremonies we have been relating; and it is sometimes difficult to reconcile those Representations with what Authors have said. But besides that many things are omitted by Writers, there is no doubt, but that at different Times and Places the Nuptial Rites and Ceremonies have suffer'd considerable Change.

II. **T**HE *Aldobrandine* Nuptials are the most celebrated of any that are left us. 6 There the new married Pair are both represented; the one almost naked and crown'd with Leaves, sitting upon a kind of Footstool, and the other cover'd with a *Flammeum*, which was the common Veil of Brides, and set upon a Bed: Near to her is one of the Women call'd *Pronuba*, crown'd with Laurel, who seems to comfort and encourage her; and near to this again, and almost in the same Equipage, is a Woman resting upon a Pillar, who seems to be burning something in a certain Instrument she has, it may be to drive away Enchantments and Witchcraft, which they always carefully guarded against. Of the three other Women, who seem to be at the Entrance of a Chamber, she that is veil'd like a Priestess has her right Hand in a Vase full of Water, probably for Lustration and Expiation, and in her left Hand holds an Instrument not unlike an *Aspergillum*; the other two seem to be Spectators only. On the other side of the Image are three Women, of whom she, with the radiated Crown seems to be the *Regina Sacrorum*, or Queen of the Sacrifice and sacred Rites: Another sacrifices or pours Libations upon a kind of Altar; and the third plays upon the Lyre, an Instrument sometimes us'd in Sacrifices, as has been already observ'd in the second Volume of this Work. Thus have we given what seems most probable concerning this curious Monument, which others nevertheless explain in a different manner. Whether our Explication is preferable to that of others, the learned Reader is left to judge. These are probably the Nuptials of some great Lord; and what seems to confirm it, is, that this Painting was found in the Time of Pope *Clement VIII.* in the Place where *Mercenas's* Garden anciently was, and carried from thence to the *Aldobrandine* Palace.

III. The following Images are two Nuptial Pieces taken from two fine *Roman* Bas-Reliefs. In the first, at one Extremity of the Image, the Man and the Woman are making the Espousals, and plighting their Faith to each other by giving their Hands. Between these two, a little behind, is *Juno Pronuba*, who lays her Hands on their Shoulders; and before them is little *Hymen* naked, holding a Torch; the other three are Men or Women that are attentive to the Ceremony. 7



mony. The Nuptials seem to be celebrated under a large Veil or Carpet extended. Not far from this Company is a sacrificing Priest veil'd, taking hold of a Bunch of Grapes laid upon the Altar; a *Camillus* holds an *Acerra* as customary, and he that plays the double Flute is crown'd with Laurel; a *Victimarius* crown'd also with Laurel, leads a Ram to be sacrific'd, and holds in his Hand a Sickle. A Woman likewise holds a Pidgeon or Turtle-dove for Sacrifice, and another Woman a Festoon. A Man with curl'd Hair, and a Crown of Laurel, has in his left Hand a Scroll, in which perhaps the Marriage-Articles are contain'd; the Sacrificer and Bridegroom in like manner hold one, and all of them in the left Hand. The last is the Figure of *Cybele* holding a large *Cornucopia* full of Fruits, and a Pine-apple sacred to that Goddess. This probably is a peculiar Piece of Devotion of the new-married Pair, that Deity being seldom found at Weddings.

## C H A P. X.

I. A singular Image of Nuptials. II. Other Images. III. A Symbol of Nuptials.

8 I. **T**HE following Image<sup>s</sup> seems something more difficult to explain. *Bellori* thought that the Man seated at one Extremity of the Image, and the Woman at the other, are the betrothed Couple; and that the Girls here and there, among which is a Player upon the Lyre, and another upon two Flutes, are singing the Praises of the Espoused, and pouring out Wishes for the Success of the Marriage; that one of these Girls is writing Verses, or else setting them to Musick; that the Skin of a Wolf, upon which the Bride is set, is put there to procure Fecundity, for the sake of which the *Lupercalia* were instituted; or perhaps to remind her only of the Ceremony of anointing the Door-Posts with the Fat of a Wolf, to drive away Enchantments and Witchcrafts. Thus *Bellori*. Now as for my part, I take the thing quite differently, tho' it must be own'd in these dumb Histories it's hard to give any satisfactory Account. The Image appears to me in this Light: The Man that's seated upon a Throne I take to be *Jupiter*, for he has all the Air of one; and the Woman at the other Extremity, *Juno*: Both which, with the Surnames of *Perfect*, we have already observ'd presid'd at Marriages. The Woman that's seated in the middle, I rather think is the Bride, and the Bridegroom the Man that stands by her, with a *Lacerna*, hanging down before and behind upon his naked Body. The Woman that's writing, is probably drawing the Marriage-Articles; and the rest that are present, assist only to honour the Ceremony.

9 II. In the following<sup>s</sup> Image the Bridegroom gives his Hand to the Bride, and *Juno Pronuba* holds her two Hands upon their Shoulders. The two little *Genii* at the top of the Image hold a Crown of Laurel, with which they seem as if they were about to crown that Goddess. The Nuptials underneath<sup>10</sup>, found at *Narbonne*, may possibly be the Nuptials of two *Gauls*.

11 Another Image represents the Bride alone<sup>11</sup>, who, being now oblig'd to quit her Father's House, cries and laments, and covers her Face with her Garment, while a Slave washes her Feet. The following Image represents the Bridegroom half naked<sup>1</sup>, and giving his Hand to his Bride veil'd with a *Flammeum*. The other Woman seems to be the Companion of the Bride.

2 The next Marriage is celebrated with more Ceremony<sup>2</sup>. The Bride and Bridegroom give their Hands as usual: *Juno Pronuba* places hers upon their Shoulders; little





Cabinet of Bourdaloue.



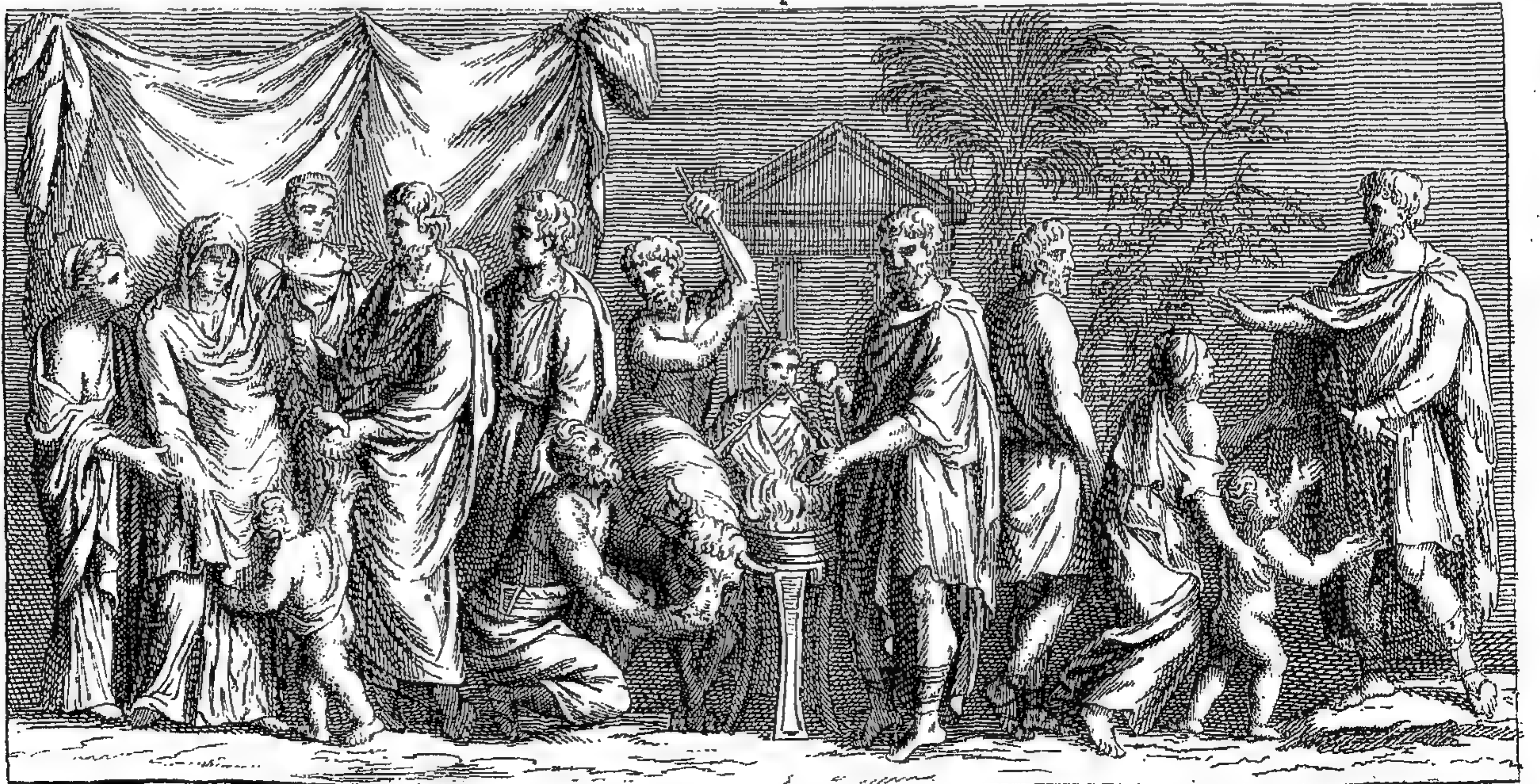
Admirand. Rom. Antiq.



Maffei.



Narbonne.



Admirand. Rom. Antiq.



little *Hymen* looks towards them with his Torch in his Hand; and two other Persons assist to honour the Ceremony. Just by this Company is represented a Sacrifice: The *Popa* holds the Bull by the Horns, and the *Victimarius* heaves his Ax to give the Stroak. What's something uncommon, is, that the sacrificing Priest that pours out his *Patera* upon the Fire is unveil'd. Here is also a Minstrel with two Flutes, which is ordinary in Sacrifices. This Sacrifice is celebrated before a Temple, and the Altar is nothing but a Tripod, which we have already seen in other Sacrifices. We have already seen two Actions in one Image, a Marriage and a Sacrifice; but there is yet another, which seems to have no Relation at all to the two former: A Woman presents a little Child to a Man habited in a Tunick and *Chlamys*, who holds a Scroll in his Hand, and seems to be a Man of some Consideration. What there is besides may be observ'd with the Eye. There's nothing extraordinary in the Image above<sup>3</sup>, except that between the Bridegroom<sup>3</sup> and Bride there is a Dog, the Symbol of Fidelity.

The following Marriage<sup>4</sup> has been already publish'd, and is very different from the others: Most of the Persons here seem almost naked; the Minstrel with two Flutes has all the Air of a *Silenus* or a *Bacchans*; the beautiful Youth behind the Minstrel is crown'd with Vine-leaves. All this is done under a Tent, which inclines me to think it is the Marriage of *Bacchus* and *Ariadne*.

III. The next Image<sup>5</sup>, taken from a Gem, is all symbolical, but seems to denote a Marriage. *Maffei* is of Opinion that the Ring here represented, is what the Bridegroom gave the Bride, which, according to *Pliny*, was of Iron: That the Hand in Hand expresses the Agreement of the two Parties, as does also the *Caduceus*; and that the *Cornucopia* signifies matrimonial Fecundity. What is something embarrassing here, is *Capricorn*, the peculiar Mark and Sign of *Augustus* and his Ascendant; which makes me think that all this may relate only to that Emperor; especially seeing we oftentimes find the rest, as the Hand in Hand, *Cornucopia* and *Caduceus*, upon Imperial Medals, where Nuptials are not at all concern'd.

## C H A P. XI.

I. Rings, and their several Names. II. The Materials of which they were made. III. The Stones usually set in Rings. IV. Who were allowed to wear gold Rings. V. On what Fingers they wore their Rings. VI. Rings with Charms. VII. Seal-Rings. VIII. Figures of the Rings. IX. What they used to seal with.

I. THE Word *Annulus* was by the *Latins* commonly taken to signify all sorts of Instruments of a circular Figure: But in this place we shall consider it in a restrain'd Sense, as signifying such Rings only as were worn upon the Fingers. The Use of these seems not to have been very common in *Greece* in the Time of *Homer*; at least he does not once mention them either in his *Iliad* or *Odysses*. 'Tis nevertheless certain the *Egyptians* had them in the Time of *Joseph*, *Pharaoh* being said to have given his Ring to him to seal Letters with. The old *Romans*, *Pliny* says, call'd the Ring *Ungulum*; since which time both *Greeks* and *Romans* call'd it *Symbolum*. Mythologists give a fabulous Account of the Origin of Rings, as they do of all other things: *Prometheus*, they tell us, as a Punishment for having stolen Fire from Heaven, was fasten'd by



*Jupiter* to Mount *Caucasus*, where an Eagle or Vulture was to prey upon his Liver continually; but that afterwards having warn'd *Jupiter* not to have any thing to do with *Thetis*, because the Child he should have by her would one Day dethrone him, he was for that piece of Service, by *Jupiter's* Permission, releas'd by *Hercules*. But forasmuch as *Jupiter* had sworn that he never should be deliver'd from those Bonds, that he might not violate his Oath, he order'd that *Prometheus* should always wear an Iron Ring upon his Finger, to which a Bit of the Rock should be fasten'd, that so it might be true in some Sense that he should never be deliver'd from it. And from thence, they say, came the Use of Rings with Stones set in them.

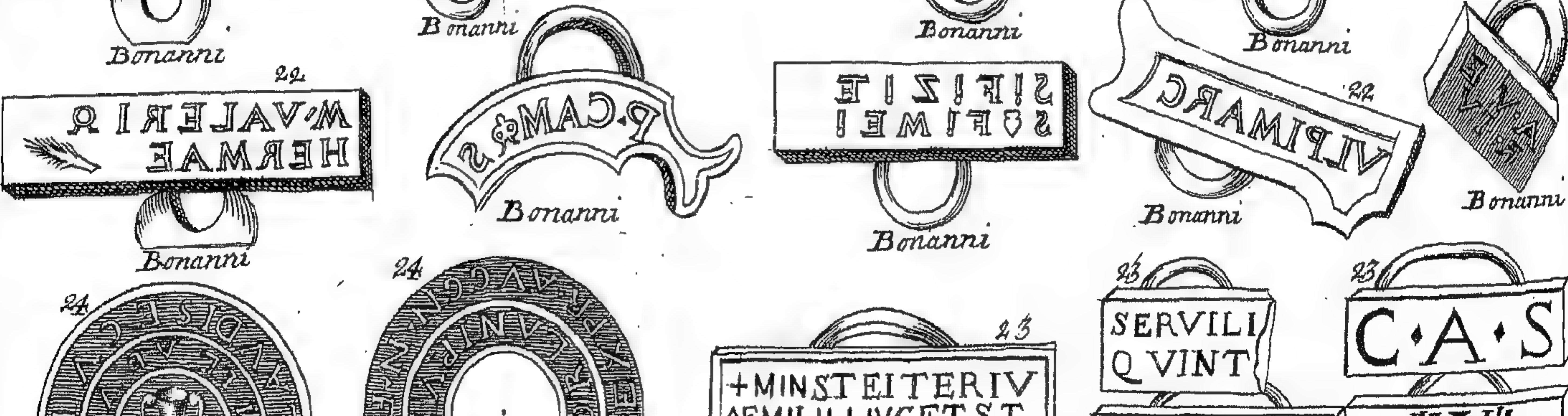
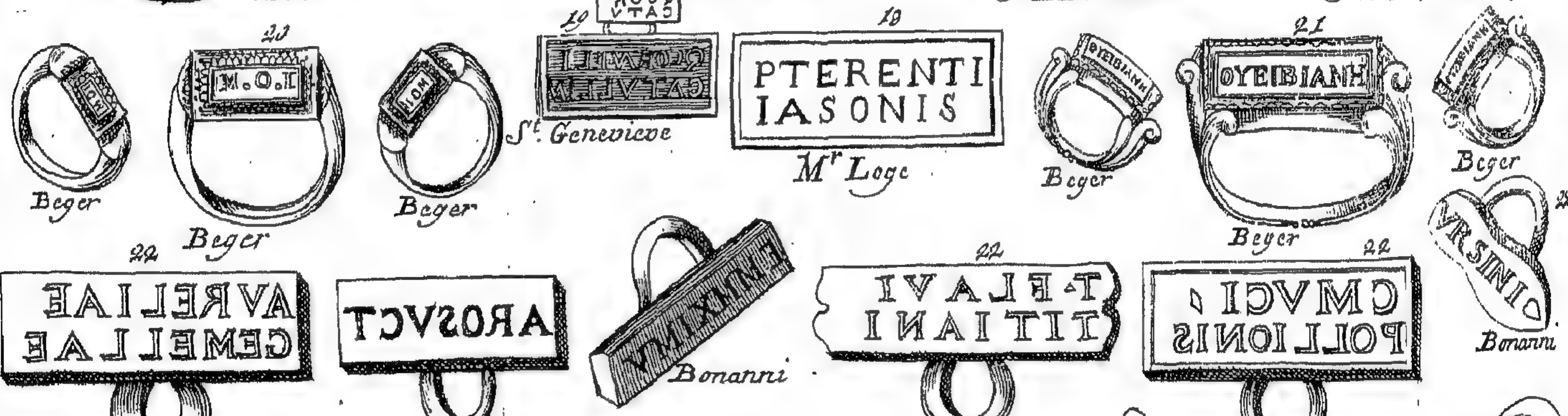
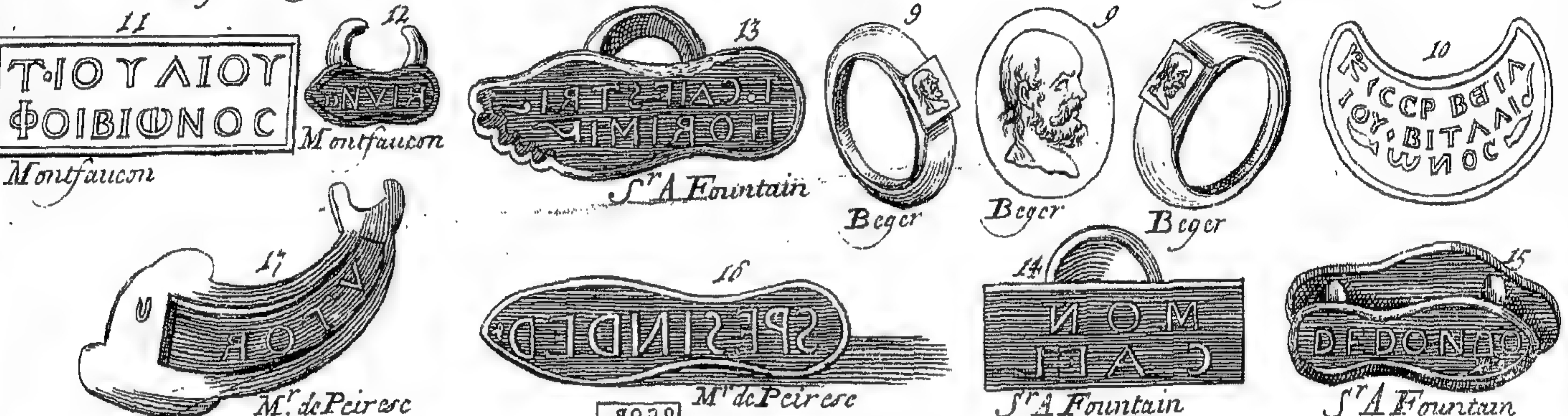
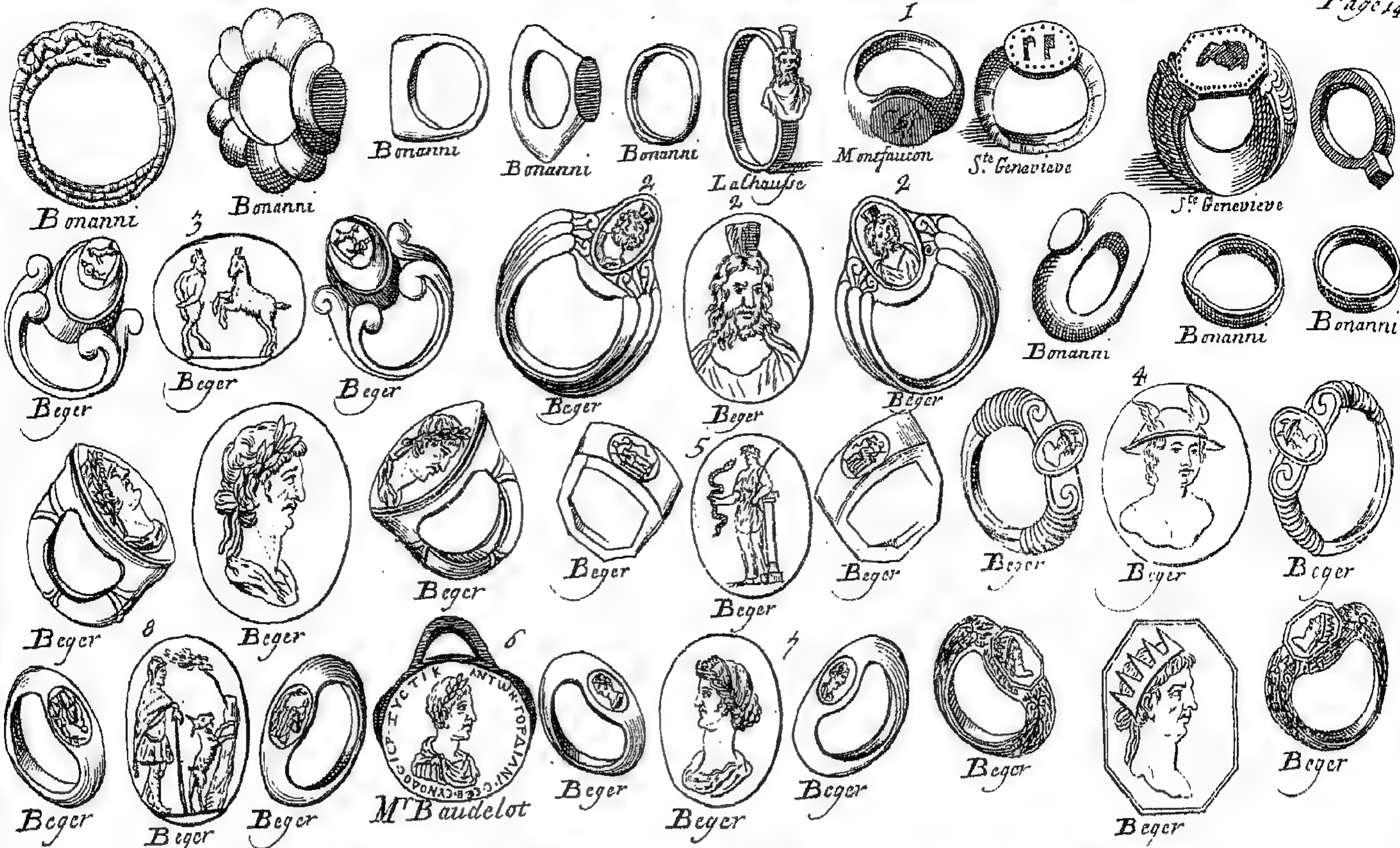
II. But besides Iron Rings, they made them also of Silver, Gold, Brass, and mix'd Metals, as also of Silver gilt. Some also wore Rings of Gold cover'd with a Plate of Iron. *Trimalchion* wore two Rings, one upon the little Finger of his left Hand, which was a large gilded one, and the other a gold one set with Stars of Iron, upon the middle of the Ring-finger. They had some Rings that were hollow, and others solid. The *Flamines Diales* could only wear the first. Of these Rings some also were set with precious Stones, and others were plain and unadorn'd.

III. Among the grav'd Gems some were emboss'd in Relievo, and others cut and hollow, a great number of both sorts of which are at this Day found. All kinds of Gems were also made use of in Rings; but the most common were Agats, and Cornelians, of which an infinite number remain at this Day: Rubies, Grenats, Hyacinths, Sapphirs, Emeralds, Turquoises, Topaz, Beryls, Chalcedonies, Jaspers of all Colours, *Giadi*, *Aquæ marinæ*, Lazul Stones, Amethysts, the Onyx, the Sardonyx, the Agathonyx, and other Stones of more or less Value, abound in Cabinets. Every one knows the Diamond was very little us'd in Rings in those ancient Days; nor have I met with more than one in all my Search. Figures also were engrav'd upon Amber and Ivory. Some Rings we meet with that have two precious Stones, such was that given by the Emperor *Valerian* to *Claudius* his Successor.

IV. 'Tis a grand Debate whether Gold Rings were allow'd to be worn by any but Senators, and whether the Knights might not also wear them anciently? But this Question can only relate to the most early Times of the Republick, for at the Battle of *Cannæ* both Senators and Knights wore them, the last of which made certainly no small number. The *Carthaginians* amass'd so great a Heap of Rings taken from those that had been kill'd in that Battle, that having measur'd them, they are said to have fill'd three *Modii* and a half. In process of Time gold Rings were given to military Men in Reward of their Valour; many Examples of which are found in Inscriptions. In After-times they became yet more common, and Princes and Noblemen gave them to their Freedmen: Nor are there wanting Examples of the common People wearing them, notwithstanding the Laws that were made to the contrary. Those that triumph'd wore Iron Rings: But *Caius Marius* chang'd that Custom; for tho' he wore an Iron Ring when he triumph'd over *Jugurtha*, yet he wore a Gold one, *Pliny* says, in his third Consulate.

V. They commonly wore their Rings upon the *Digitus Annularius*, which is the fourth Finger, and upon the left Hand; but this Custom was not always observ'd. *Clemens Alexandrinus* says that Men ought to wear the Ring at the bottom of the little Finger, that they might have their Hand the more at liberty. ' At first, *Pliny* says, they wore them on the two Fingers next to the little one, ' that is, upon the *digiti annularii*, as we see them in the Statues of *Numa* and ' *Servius Tullius*: That they afterwards put them upon the Finger next the Thumb ' in the Statues of their Gods; and after that upon the little Finger. The *Gauls* ' and







‘ and People of *Great Britain* wore them upon the middle Finger; but now wear  
 ‘ them upon all the rest except that, and even upon the several Joints of them.  
 ‘ There are some also that wear no less than three upon the little Finger; others  
 ‘ that have but one, and that a signet Ring.’ Dying Persons by the Ceremony  
 of giving a Ring declar’d that Person their Heir. In Times of Mourning and  
 Calamity they laid aside their gold Rings, and wore Iron ones. It was also  
 look’d upon as a Sign of very great Distress, when a Person was oblig’d to pawn  
 his Ring for the Necessaries of Life.

VI. *Clemens Alexandrinus* says they had also Rings with Charms, with which  
 they foretold future Events. Such were the two Rings of *Execestus*, Tyrant of  
 the *Phocians*, which he us’d to strike one against another, to divine by the Sound  
 what he had to do, and what was to happen to him. He was nevertheless trea-  
 cherously murder’d; for those enchanted Rings, tho’ they signified the time of  
 his Death, yet they pointed out no Means to avoid it.

VII. Seal-Rings, or *Annuli signatorii*, had sometimes engrav’d in the very Mat-  
 ter of the Ring, whether it was Gold, Silver, Brass, or Iron, some sort of Figure  
 or Mark peculiar to the Person that wore it; tho’ they were indeed more com-  
 monly Gems that were so engrav’d. These were Figures either of their Sweet-  
 hearts, or of the Owners, or else of Divinities, Sacrifices, and sacred Histories.  
 In short, there was contain’d in these Gems, which are now so numerous in vari-  
 ous Cabinets, the whole Compass almost of Mythology. Sometimes there are  
 also true Histories in them, Battles, Marriages, Devices, Animals, and Whims of  
 all kinds. *Pythagoras* forbid the setting Images of the Gods in Rings, for fear  
 that by the Familiarity of them they should grow into Contempt. These Gems  
 have afforded Matter for many large Volumes; and from them many of the Ima-  
 ges in this Work have been taken. Other Gems are also every Day found, by  
 the Means of which many Discoveries are made. They are indeed commonly so  
 very small, that it is not easy to distinguish what they are, which occasions ma-  
 ny Disputes; but then they have this peculiar Advantage, that they are seldom  
 injur’d by length of time; which is owing to their Hardness. Whereas it’s quite  
 otherwise with Medals, that waste and decay with Rust; for if these happen to be  
 rare, the want of others of the same kind to help to explain them, makes it very  
 difficult to find out their meaning.

VIII. As the Figures of those ancient Rings are found dispers’d thro’ the seve- PLATE  
 ral Parts of this Work, as the Subject requir’d, we shall content our selves here XLIII.  
 with exhibiting some few only of a different kind. Some of these are plain, and  
 without Seal; others have Seals made in the very Matter of the Ring; of which  
 sort that in our Cabinet is one, which represents a Bird and an augural Staff<sup>1</sup>: O-  
 thers again have the Seals cut in Gems; of all which you are here represented  
 with some, taken from the various Cabinets of *Europe*. Some also have nothing  
 but a plain Superficies to seal with; others exhibit the Heads and Figures of Dei-  
 ties, of *Jupiter Serapis*<sup>2</sup>, *Pan* encountring a He-goat with his Horns<sup>3</sup>, of *Mercu-*  
*ry*<sup>4</sup>, and *Hygiea*<sup>5</sup>.

IX. The Matter they us’d to seal with, *Servius* says, was Chalk; and of that,  
 what they call’d *Creta Asiatica* was most in use, as appears from a Passage in *Tul-*  
*ly*, which, because it is very much to the purpose, shall here have a place.  
 ‘ This Commendation, says he, given by us, was seal’d with *Creta Asiatica*, which  
 ‘ most of us know, and which all Men make use of, not only in Letters that con-  
 ‘ cern the Publick, but in private Letters also, and in those too that are daily sent  
 ‘ by the *Publicani* to every one of us. Nor did the Witness plead the Falsity of  
 ‘ the Writing, but only exclaim’d against the Levity of all the *Asiatics*, which  
 ‘ we readily grant. Our Commendation therefore, as he himself confesses, tho’  
 ‘ he



‘ he says it was only given an Account of the present Conjunction, was seal’d  
 ‘ with *Creta*; whereas, say they, the Testimony given in Favour of the Accuser  
 ‘ was seal’d with Wax.’ Hence we see that both Chalk and Wax were us’d for seal-  
 ing and closing up of Letters: But whether this Wax was prepar’d in the same  
 manner with what they us’d to put upon their writing Tablets, I know not.

Below in the Plate there are Rings with Heads of Emperors, and amongst  
 6 the rest one with the Head of the Emperor *Gordian* the third<sup>6</sup>, with a *Greek* In-  
 7 scription round it; another has the Empress *Crispina*<sup>7</sup>, Wife of *Commodus*; ano-  
 8, 9 ther a Shepherd with a Goat<sup>8</sup>, and another the Head of *Socrates*<sup>9</sup>.

## C H A P. XII.

*I. Seals used for sealing great Earthen Vessels. II. Images of these Seals. III. O-  
 ther large round Seals. IV. A singular Seal which served two Merchants.  
 V. Seals annexed to Diploma's.*

**I.** BESIDES these sorts of Seals, there are others found in great number set in  
 Rings after this manner. A Tablet is fasten’d to the Ring, of a sort of  
 oblong Figure, in which is engrav’d in Capitals the Name of its Owner. These are  
 commonly of Brass; and some few of them have the Figure of a Crescent, and o-  
 thers of a human Foot. These Seals they made use of to seal the great Earthen  
 Vases they kept their Wine and other Liquors in, a great number of which Vases  
 I found at *Rome* in the *Villa* of *M. Voiret* the *French* Consul; which *Villa* is near  
*S. Matthew* in *Merulana*, the Place where the Potters liv’d in *Varro*’s Time. Some  
 of these Vases were seal’d in the Neck with such Seals as those we have here given  
 several of. One had *C. CALER.* and another *L. SAL. . . .* These Signets  
 might however serve to other Purposes which we know not.

10 **II.** There are in our Cabinet two *Greek* Seals, one<sup>10</sup> of which has the Shape of a  
 Crescent, and is thus inscrib’d, *Κ. Σεργιλίου Βιταλλίου*®, which signifies that it is the Seal of  
 11 *Caius Servilius Vitalion*; the other is an oblong<sup>11</sup>, and is inscrib’d *Τ. Ιουλίου Φοιβίου*®, *Titi*  
*Julii Phœbionis*. Another *Latin* one of our Cabinet is inscrib’d *Q. Sabini Se-*  
 12 *cundini*. Another that has the Form of a Foot<sup>12</sup>, has these four Letters, *RIVN*,  
 which it may be are the initial Letters of the Master’s Names. Of the three that  
 13 were Sir *Andrew Fountain*’s, one is inscrib’d *Titi Caiestri Horimi*<sup>13</sup>; another *Mont.*  
 14 *Coel.*<sup>14</sup> which seems to mean *Montii Coelii*, unless it be thought rather to signify  
 15 *Montis Coelii*, Mount *Celius* at *Rome*: The third<sup>15</sup> seems to have been a Christian  
 Seal, whose Inscription *DE DONA O*, is there perhaps put for *DEI DONA*. Such  
 a one we have in our Cabinet inscrib’d between two Crosses *DEI DONA*. One  
 of *M. de Peiresc*’s, whose MS is in the Library of *S. Victor*, is inscrib’d *SPES IN*  
 16, 17 *DEO*<sup>16</sup>: Another of his has *UTOR*<sup>17</sup>. One that belong’d to the late Advocate *M.*  
 18 *Logé*, has this Inscription<sup>18</sup>, *PUBLII TERENTII JASONIS*. One at *S. Genevieve*,  
 19 *C. CORNELII CATULLINI*<sup>19</sup>. *Beger* has publish’d two from the Cabinet of  
 20 *Brandebourg*, one of which is inscrib’d *J. O. M. Jovis Optimi Maximi*<sup>20</sup>, and the o-  
 21 ther *ΟΥΕΙΒΙΑΝΗ, Vibiana*<sup>21</sup>. *F. Bonanni* has publish’d eleven from the Cabi-  
 22 net of the *Roman* College, six of which are thus inscrib’d<sup>22</sup>: 1. *C. MUCI. PÔL-*  
*LIONIS.* 2. *URSINI.* 3. *TITI FLAVI TITIANI.* 4. *AURELIA GE-*  
*MELLÆ.* 5. *ULPI MARCI.* 6. *MARCO VALERIO HERMÆ.* The rest  
 23 are either so abridg’d, or so confus’d, that they are not legible. To these we  
 have added five more publish’d by *Fabretti*<sup>23</sup>, one of which was made for a Chri-  
 stian,



stian, as the Cross denotes, and has something singular in it, which we leave the Reader to observe.

III. The four large round Seals publish'd by *Bonanni*<sup>24</sup>, which have each two In- 24  
scriptions round them, are thus to be read, according to him.

The first, *Opus doliare ex prædio Augusti Cneii Nepotis*; and *Ruffini Periorlani*.

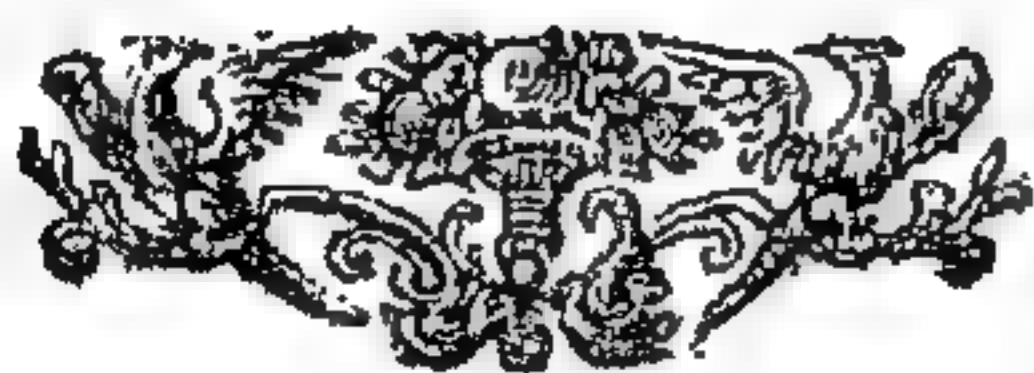
The second, which has a Vase in its Center, *ex prædio Titi Claudii Secundi*; and *Lucillæ Veri*.

The third, *Opus doliare ex prædio Umeli Quinti Vadetani*. *Bonanni* has not given the second Circle of the Inscription; indeed it seems not easy to be done.

The fourth, *Opus doliare ex prædio . . . publico Augusti Alexandri*; the second Circle of which he has also left undone. And as to those that he has read, I for my part dare neither follow his Reading, nor yet attempt any other.

IV. We have here one of the most extraordinary Seals<sup>25</sup> that hath yet been seen; it 25  
was given me by M. *Fournier*, a Monk of S. *Victor* at *Marseilles*. 'Tis an oblong Seal like many of the former, and the Inscription in three Lines, the first of which is P. HILEYI, *Publii Hileyi*, at the end of which Words is a well-form'd *Caduceus*: The second and third Lines are SEX. MACI PAULLINI, which are read *Sexti Maci Paullini*. The *Caduceus*, which is a Symbol of Traffick, denotes that these were two Merchants and Co-partners; and the Anchor, that they were Adventurers by Sea. One thing remarkable is, that the first Name *P. Hileyi* has been taken out by Design, but yet so as that it may still be read; for as the Letters are cut very deep, so they contented themselves with taking out so much of them only as would spoil that part of the Impression upon Wax or any other Matter, and leave the other Name to be impress'd alone. That this was done by Design, appears from the Varnish that's seen in these Traces as well as in the rest of the Seal, and was probably done by *Sextus Macius Paullinus* at the Death of his Partner *Publius Hileyus*.

V. Another sort of Seals was what they us'd to impress the Images of the Emperors with upon *Bullæ* that were made of Lead, and fasten'd to their *Diploma's*. Of these the most ancient of all that have been hitherto observ'd, is that of the Emperors *Marcus Aurelius* and *Lucius Verus*, which is in the Cabinet of M. *Trevissani*, a *Venetian* Nobleman. Among other considerable Rarities in that Gentleman's Cabinet is this very Bull, bor'd through from top to bottom, for the String to fasten it by to the *Diploma*. This Bull is of Lead, and in the Judgment of all the Learned is antique, which is a Proof that the Use of Bulls was more ancient than is commonly thought. But when they first began to be fix'd to publick Acts is still uncertain. The Heads of *Marcus Aurelius* and *Lucius Verus*, one on one side, and the other on the other, are here discoverable at first sight, and are done by a good Hand. *Heineccius*, in his Book *de Sigillis*, has publish'd a Bull of *Galla Placidia's*.





## B O O K II.

Concerning the *Theatres*, and *Amphitheatres*.

## C H A P. I.

- I. The Publick and Private Sports. II. A Description of a Theatre in general III. What the Vomitoria and Præcinctiones were. IV. What the Proscenium and Pulpitum. V. What the Scena.*

I. **T**HE Ancients had their publick and private Sports, as well as we at this Day; but then they had greater Variety, and had them also more frequently. Of these nothing considerable now remains but the Theatre: For as to the Droll Diversions of Juggling, or *Hocus pocus*, they are but a very small part of the Sports that were exhibited in the Amphitheater. The *Circensian* Races, which of all the Sports was one of the noblest, most innocent, and perhaps too most useful, are entirely abolish'd: The *Naumachie* too are no longer known than by the Name: And as to their publick Dancings, they were by no means fit to be continued in Christian Countries, by reason of their Indecency. These sorts of Amusements, being all, except the Theatre, entirely abolish'd in the present Age, and in their place private Sports introduc'd: Among these, one of the most unknown to Antiquity prevails over all the rest; that of Cards I mean, at which whole Days and Nights are wasted, so that instead of being a Diversion or Recreation, it's become a fashionable Drudgery.

II. We shall first begin with the Theatre in general, and without tracing it up to its Origin, which is very uncertain and obscure, as well as that of most other Usages, we shall content our selves with describing its exterior and interior Form, and all the Parts of it. The Theatre, according to *Cassiodorus*, differs from the Amphitheater in this, that the first is like a Hemisphere, round on one side, and terminated in the other by a right Line, which makes two Angles; whereas the last is of an oval Figure, and makes as it were two Theaters join'd together. The exterior Structure of these Theaters was indeed magnificent, as may be seen by what yet remains of the Theater of *Marcellus*, and by the Plan of *Pompey's* Theatre, taken in the third Century. The side that terminated in a right Line, was also adorn'd with stately Buildings, and there the *Scena* and *Proscenium* were. We find among the Fragments of the old Plan of *Rome*, taken in the Time of the Emperor *Septimius Severus*, an exact Plan of *Pompey's* Theatre, by which some Judgment may be made of its interior Form.

To comprehend rightly the Use of the Theatre, a Description of all its Parts will be necessary. The void place which makes the Center of the Semi-circle, was call'd the *Orchestra*: In that the Senators and Noblemen sat; but the place for the Prætor or Prince was the very Center of the Semi-circle, or rather of the Circle, had it been continued; so that it was properly the Extremity of the *Orchestra*. The Seats were carried by degrees one above another up to the very Roof of the Building, all in a semi-circular Figure, so that the lowest which were

con-



contiguous to the *Orchestra*, describ'd a lesser Semi-circle than the rest, which all grew larger and larger to the top; and thus the Seats took up the whole Structure within. The Seats nearest the *Orchestra* were for the Knights, who thus were plac'd next to the Senators: And 'tis probable the next to those were also the next in Honour, and that the farther they were from the Center, by so much they were the less honourable; so that the highest Seats would in course be for the meanest of the People. To facilitate the way to the several Seats, and make it as commodious as possible, there were several Pairs of Stairs that were carried up from the *Orchestra* directly to the top of the Theatre, like so many Lines to their Circumference. The Steps of these Stairs were much lower than the Seats, by which means two great Inconveniencies were avoided; the one of climbing from one Seat to another, which would have been troublesome to those that were to take the highest Places; and the other of disturbing those that were already seated. The number of Stairs was not alike in all Theaters; for that of *Pompey's*, according to the Plan taken in the time of *Septimius Severus*, had fifteen; that of *Marcellus* also fifteen, according to the Design made at *Rome* a hundred and fifty Years since; tho' according to the true Plan taken by *le Serlio*, which we have follow'd, there was no more than seven: That of *Alauna* (now *Valogne*) in *Normandy* had but ten, dispos'd by two and two in parallel Lines; and that of *Saguntum* but seven; and that of *Pola* a City of *Istria*, or, as others will have it, of *Dalmatia*, but five; they were indeed broader than any of those in the other Theaters. *Le Serlio* has given us the Plan of another Theater that was at *Ferentum*, which is very extraordinary, and very different from the former: In this, if I mistake not, there were six and twenty Pair of Stairs, if so be all those Lines drawn from the *Orchestra* quite through the Theatre are to be taken for Stairs.

III. Besides these Stairs there was a sort of cover'd Ways or Passages, through which the People crouded in great numbers, being let into the Theater at certain large four-square Gates or Openings contriv'd in the Stairs. These Openings were call'd *Vomitoria*, *Macrobius* tells us, because of the Crouds of the People these great Holes seem'd as it were to vomit. The same are also seen in the Amphitheaters, as shall be shewn by and by. The People that came after all the Seats were taken up, plac'd themselves upon the Stairs, and, according to *Apuleius*, were call'd *excuneati*, as being shut out from the Seats, which they call'd *Cunei*. These semi-circular Seats were separated from top to bottom by the Stairs, and not only so, but separated again by certain Zones or *Præinctiones*, as they are call'd, that went quite round, and divided the upper from the lower Seats; which *Præinctiones* were nothing else but one of the Seats twice the height and breath of the rest. The number of these, as well as of the Stairs, was not equal in the Theaters whose Plans remain to us: For that of *Marcellus* had three of them; that of *Pola* two; that of *Pompey*, and that of *Saguntum* two, if we reckon that which was almost at the top of the Theater; and that at *Ferentum* but one. Thus by these *Præinctiones* the Seats were divided into different Classes, call'd *Cunei*. And thus much for the Places of the Spectators:

IV. The opposite side which terminated in a right Line, was adorn'd with Buildings, which in the Theatre of *Marcellus* were more lofty than that part of the Theater where the Spectators sat. In this part were the *Proscenium*, the *Pulpitum*, the *Scena*, and some other Buildings, which shall be taken notice of in the Description of the private Theaters. The *Proscenium* was the Space just before the *Scena*, and between that and the *Pulpitum*. The Word signifies *ante Scenam*, into which they pass'd immediately from the *Orchestra*. Next was the *Pulpitum*, which was the Place where



where the Actors appear'd to perform their Parts, and which was rais'd five Foot from the Ground. *Laurus*, and others before him, place the *Pulpitum* nearer the *Orchestra* than the *Proscenium*.

Some things there are that occur in ancient Writers, that do not altogether agree with the Form of the Theaters that now remain. The *Proscenium* however we take for granted, was between the *Orchestra* and the *Scena*. Thither the Actors sometimes came, as we learn from *Plautus* and *Virgil*; but the proper place of Action was the *Pulpitum*, which was a Place of Stone rais'd, as has been already said, five Foot from the Ground, which is agreeable to the Rules laid down by *Vitruvius*. There the Actors appear'd, as we observ'd, to exhibit their Dramatick Performances. Some there are who place the *Pulpitum* in the *Proscenium*; others in the *Scena*, and others again that separate it from both; which, after all, it may be, was plac'd all these different ways in different Theaters.

V. The *Scena* was a large Structure that extended it self to the two Horns of the Theatre, and clos'd it on that side. It was adorn'd with Columns, and enrich'd with Gold, Silver, Paintings, and other Ornaments. These Ornaments however were not immoveable, but were varied according to the Taste of the Person that gave the Entertainment. In the Theatre of M. *Scaurus*, *Sylla's* Son-in-Law, there was a triple *Scena* adorn'd with three hundred and sixty Pillars. The lower Part of the *Scena* was Marble, the middle adorn'd with Glass, and the top with Pillars of Wood gilded, thirty eight Foot high. Between these Pillars there were little Statues of Brass, to the number of three thousand. The other Riches of the House, ~~such as the Habits~~, Pieces of Painting, and such like, were so valuâble, that when part of them, which were carried to his Country-Seat, happen'd to be burnt together with the Seat, the Loss of them was said to amount to a Million of *Sesterces*. In some other *Scenæ* there are four Columns, each of which was of one Onyx Stone. A certain Freedman also of the Emperor *Claudius*, call'd *Callistus*, plac'd thirty there, all of the same Matter. The *Scena* was the Place where the Actors us'd to stay before they appear'd upon the *Pulpitum* or Stage, where they made Preparation for the several Acts; and where every thing was kept that was necessary for the Shew to be exhibited.

## CHAP. II.

- I. The three Scenes, the Tragick, Comick and Satyrick, according to Serlio.
- II. The Theatre of Marcellus.

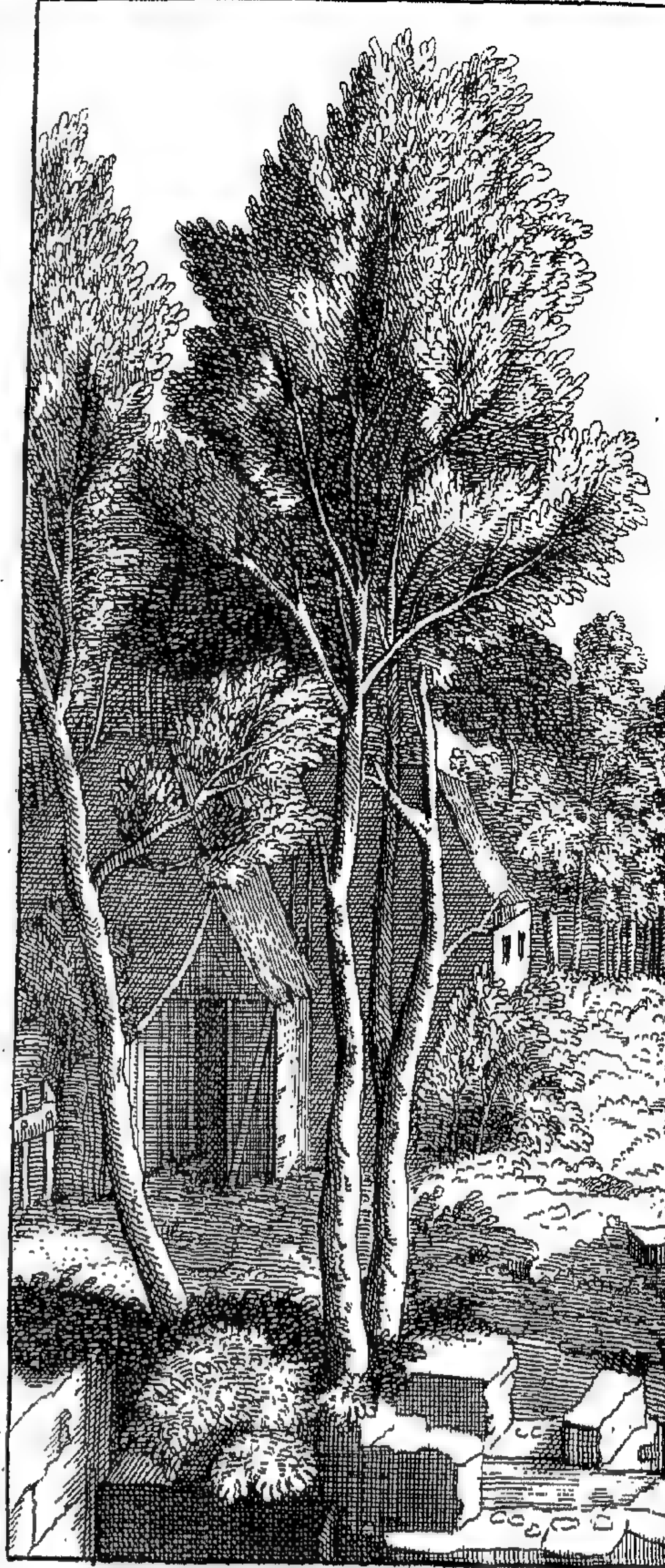
I. **T**HE Scenes, according to *Vitruvius*, were of three sorts, the Tragick, the Comick and the Satyrick; all which were very different both in Structure and Ornament. The Tragick Scene represented stately magnificent Edifices, with Decorations of Pillars, Statues, and other Things suitable to the Palaces of Kings. The Comick exhibited private Houses, with Balconies and Windows in Imitation of common Buildings. The Satyrick was adorn'd with Groves, Dens, Mountains, and other rural Appearances artificially contriv'd.

According to this Description given by *Vitruvius*, *le Serlio*, and after him *Perrault*, have represented these Scenes in Figures: But both of them have so obtruded their own Imaginations and Conceits, that there is no Dependance to be had on either. The Images of M. *Perrault*, which are in every Body's Hands, are

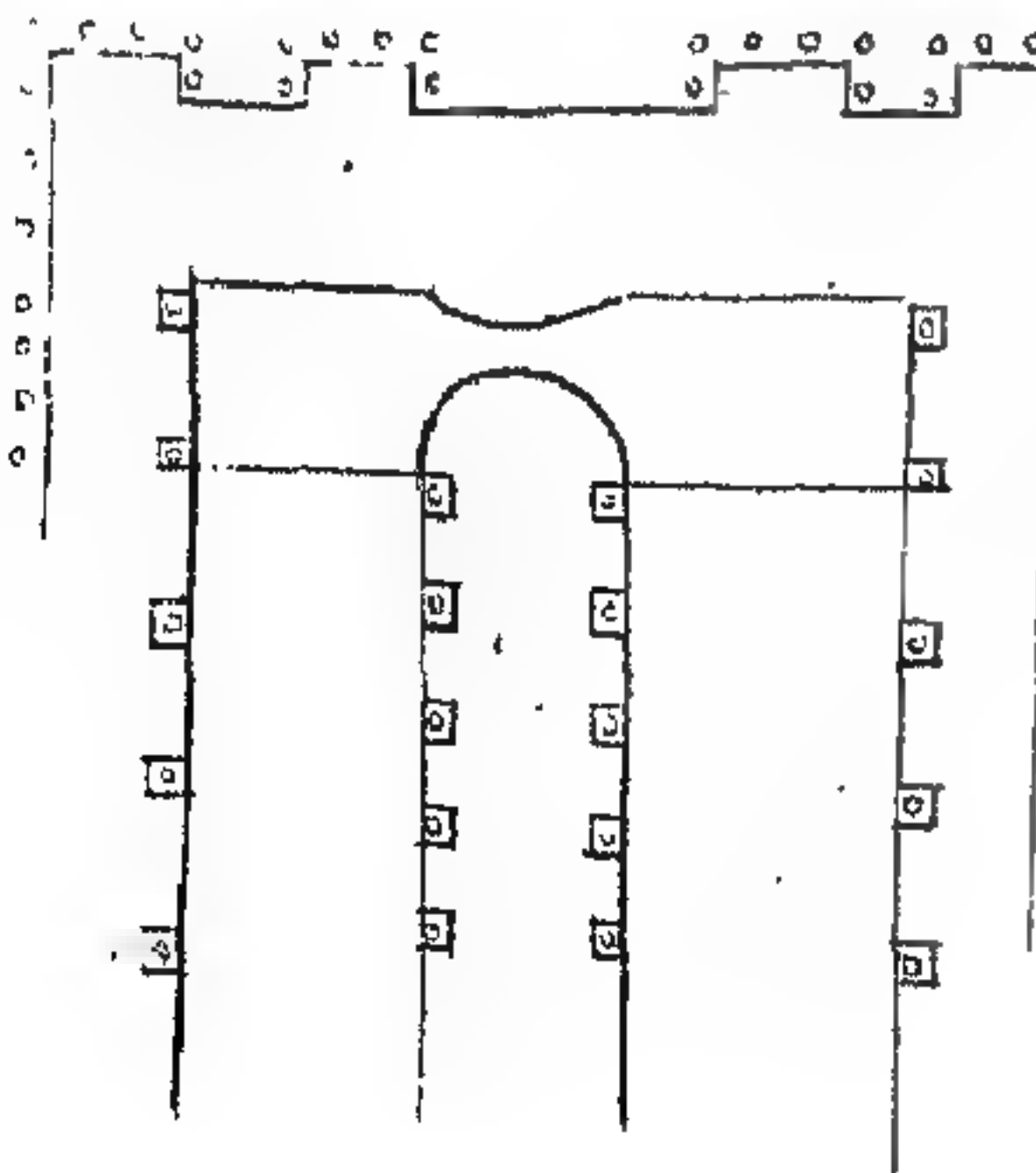
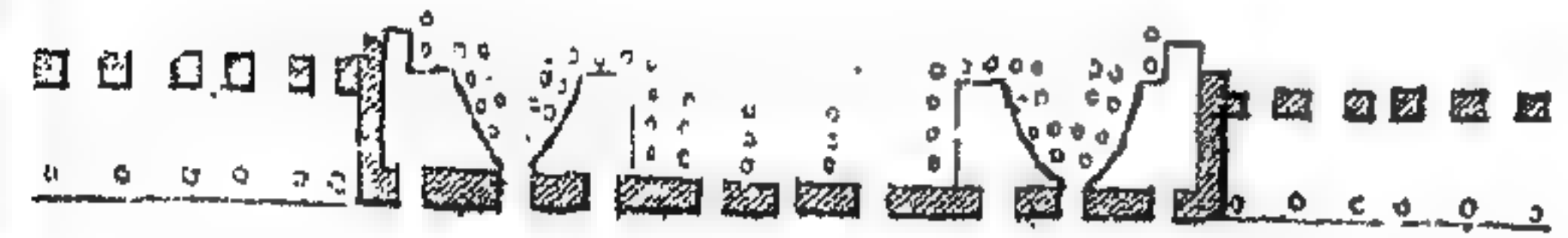
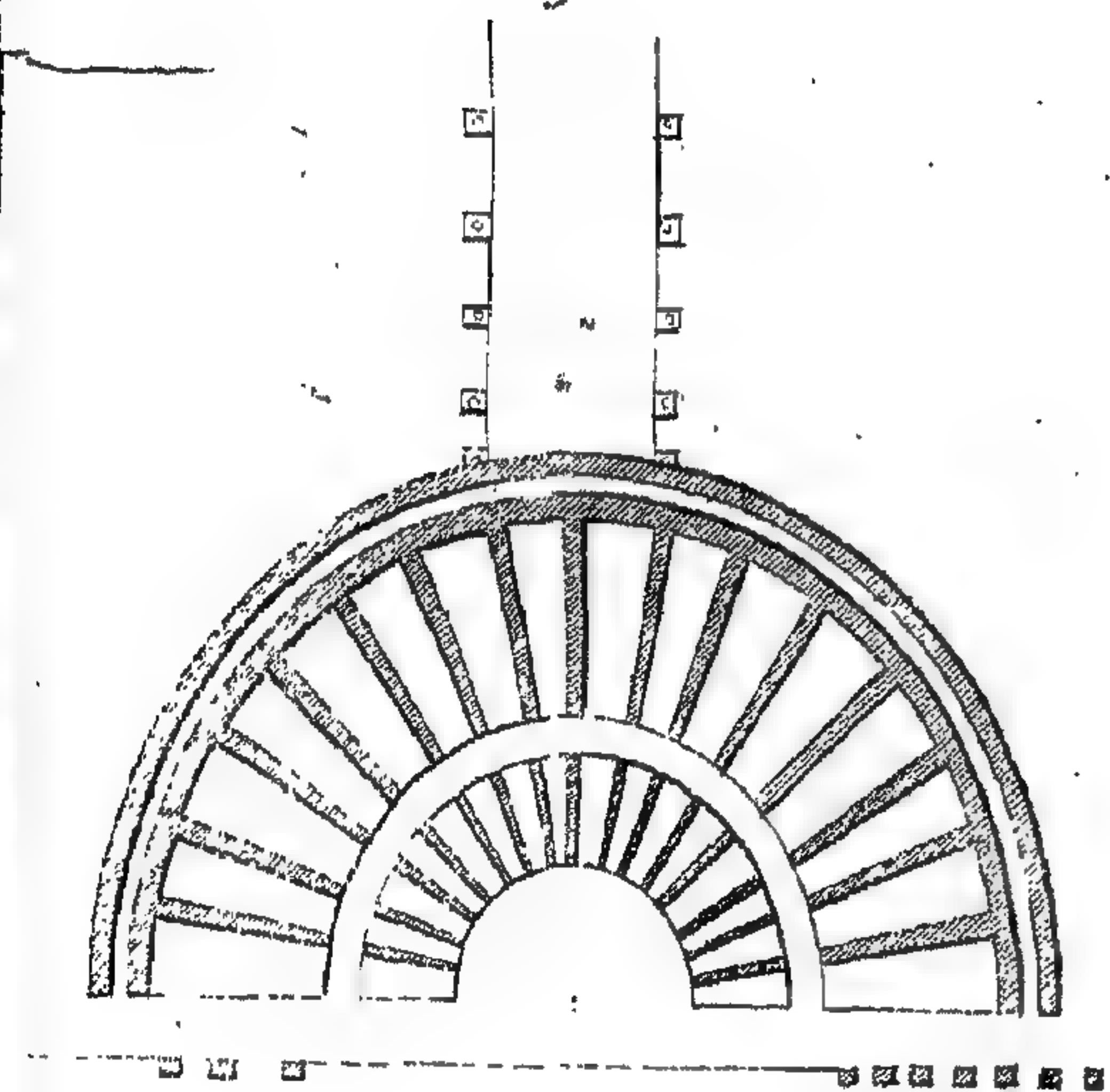




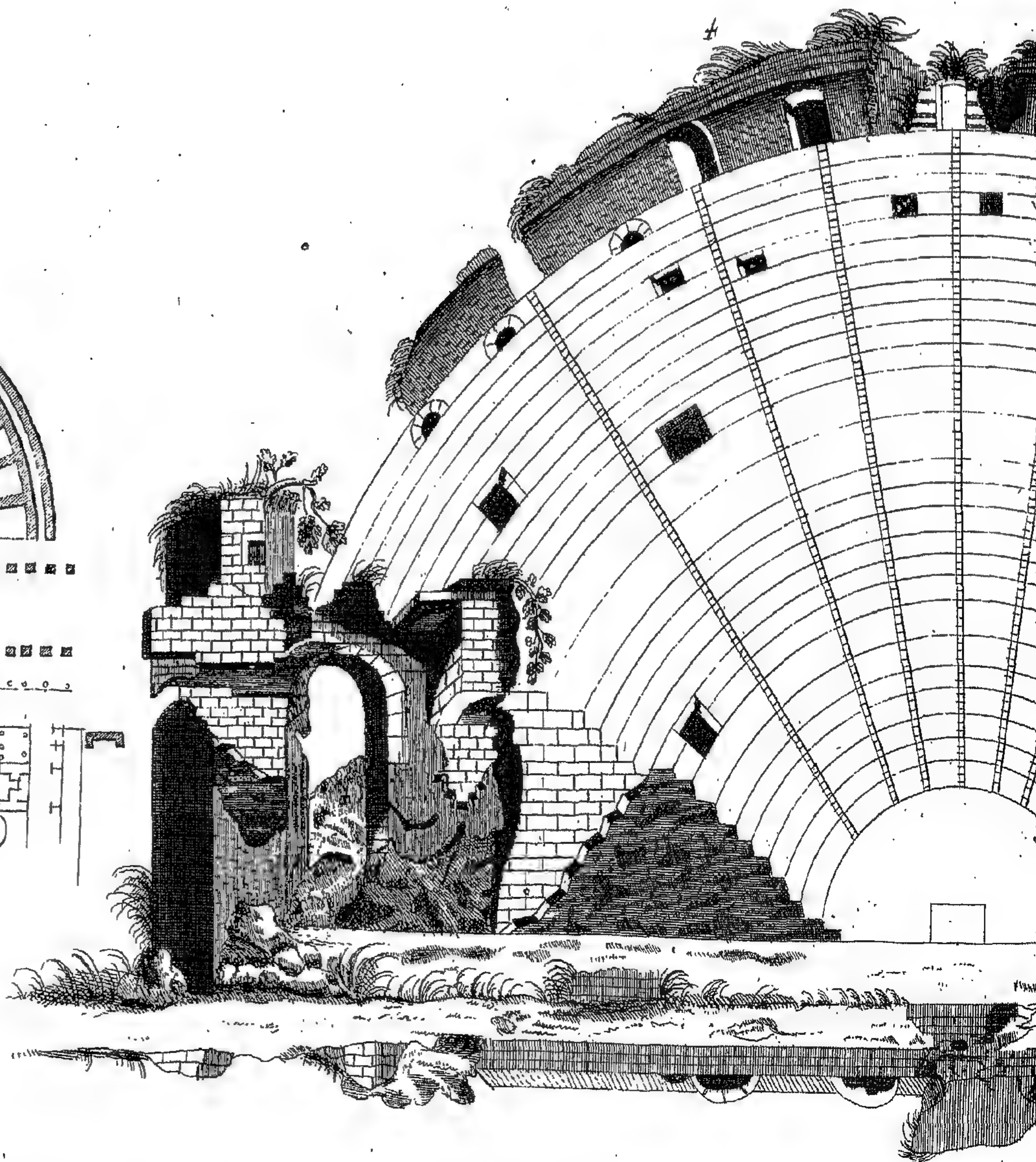
*Serlio*



*Serlio*

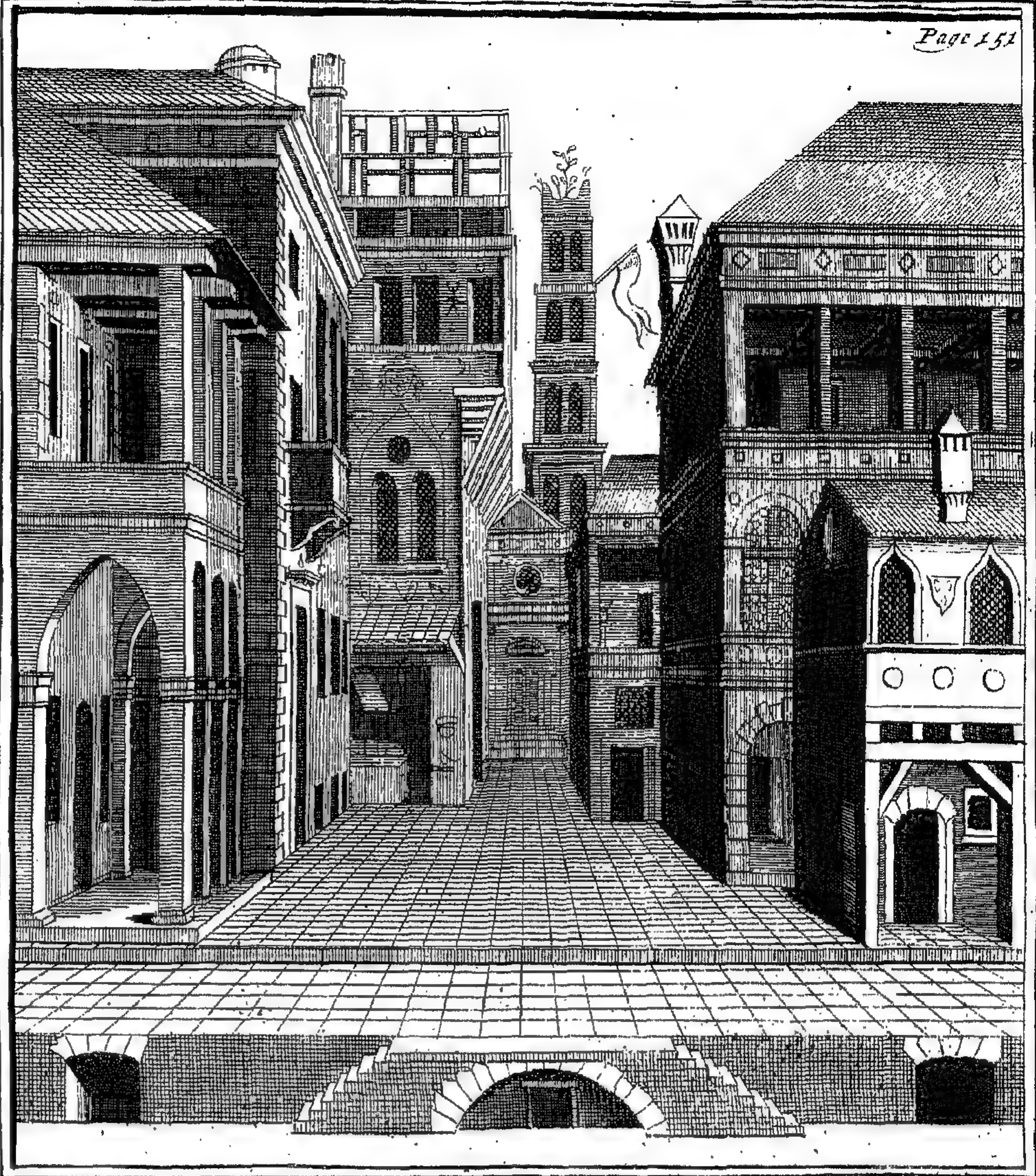


*Bellori*

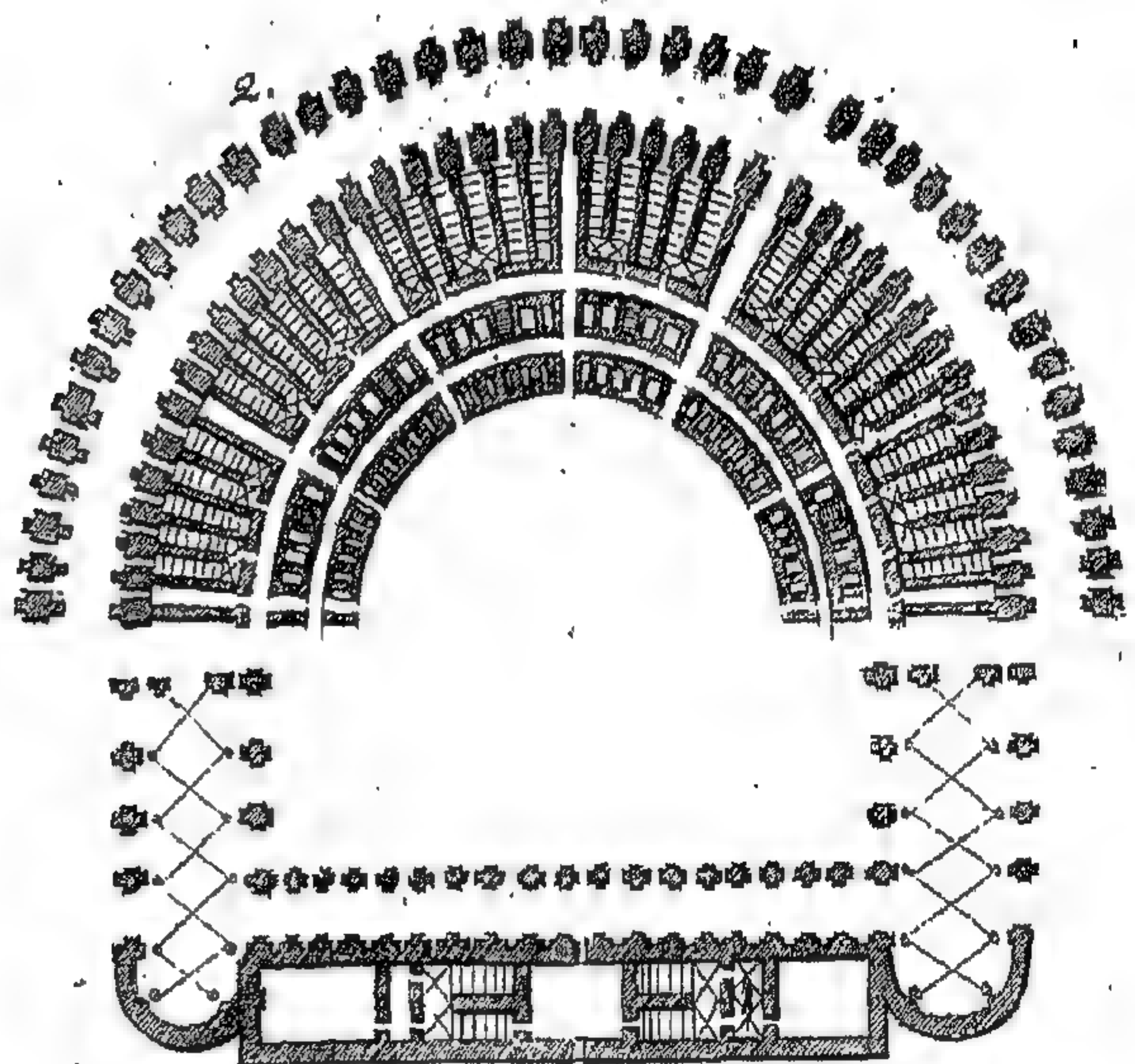
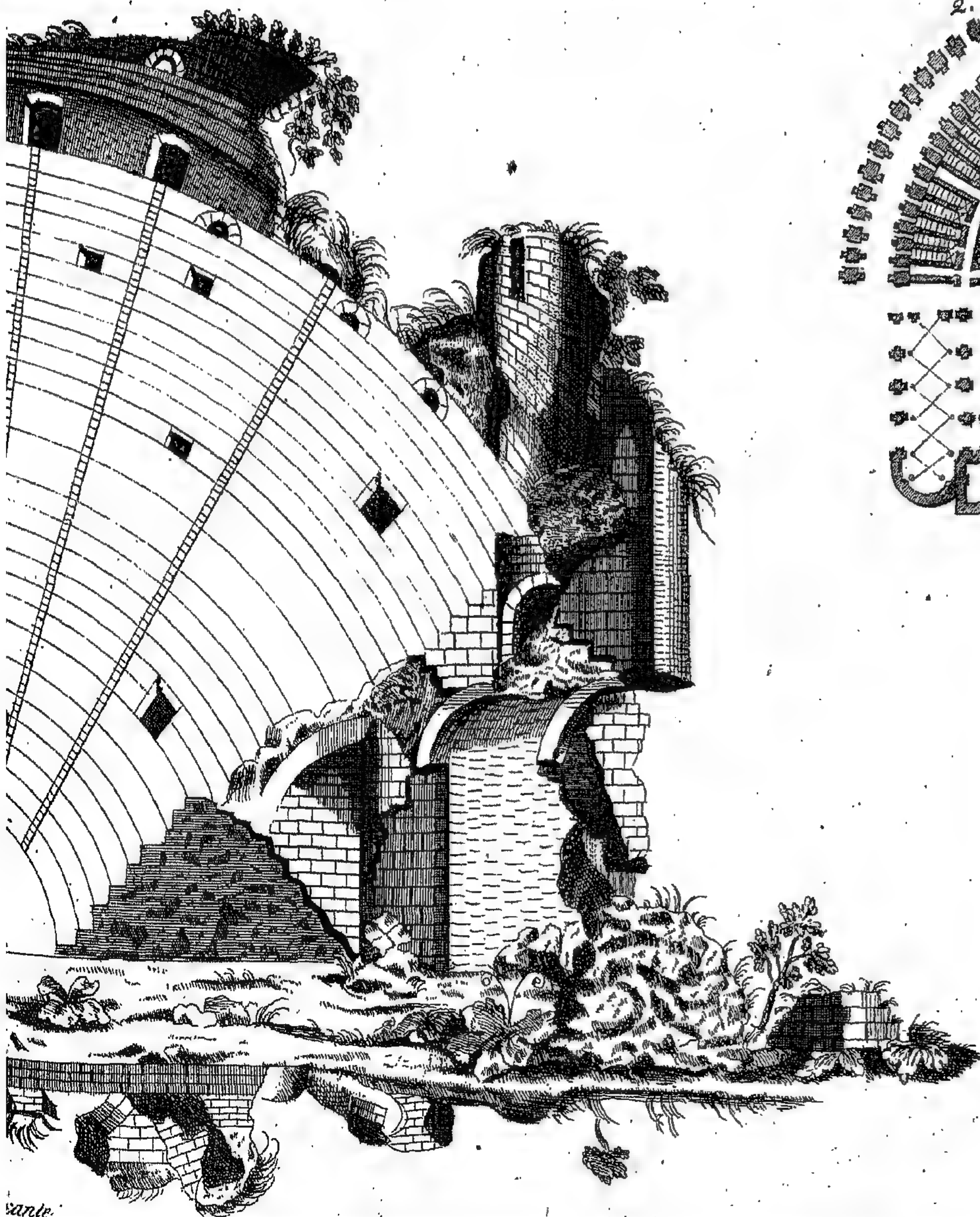


*M. Marti Dean of Ali*

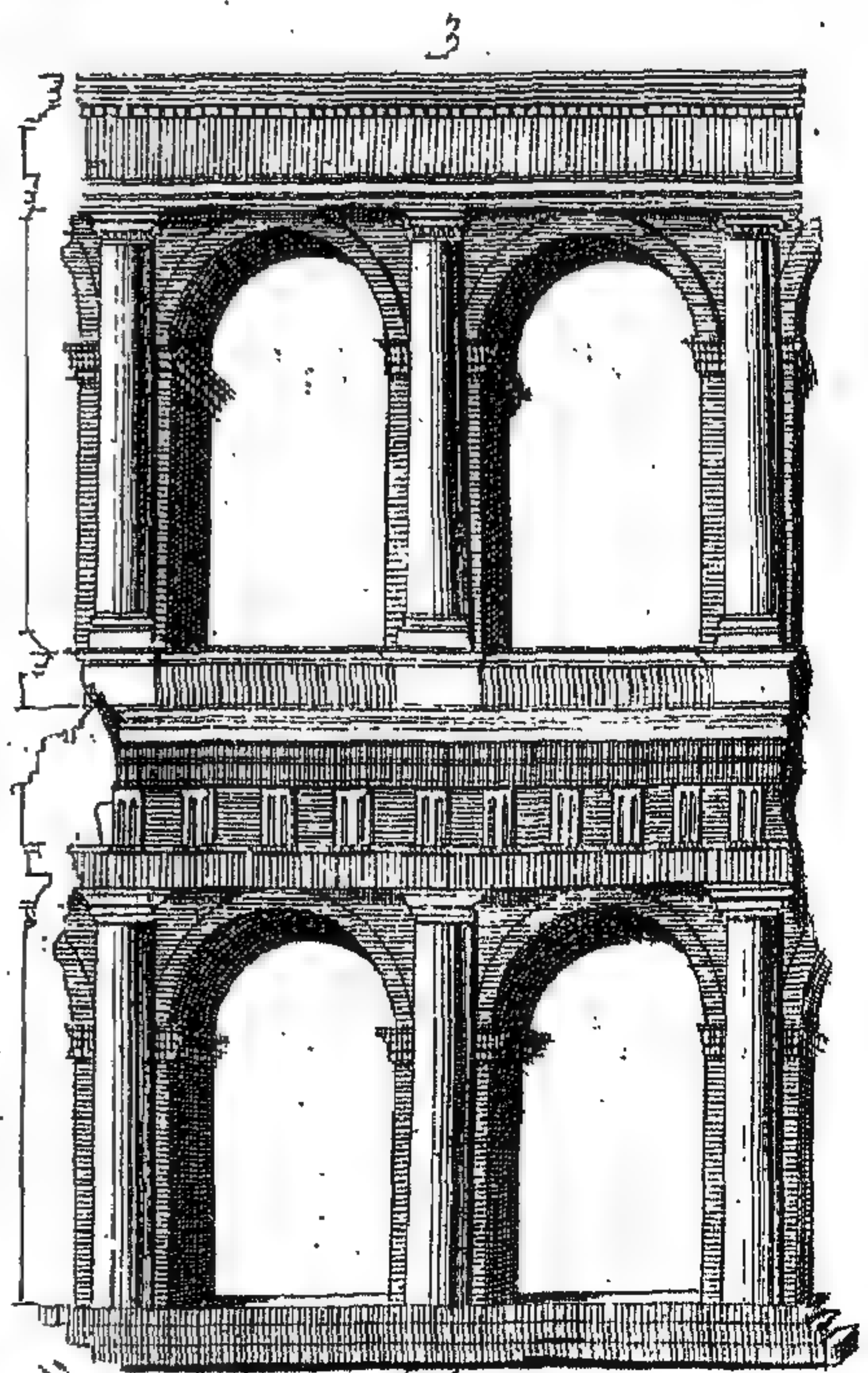




Serlio



Serlio



Serlio




are too large to have a place in this Work: We have however given those of *Serlio*<sup>1</sup>, tho' not without a long Suspence whether in a Work of this Nature, where all the Figures are antique, a Plate should be admitted where there is so much Caprice. PLATE XLIV.

II. The Theatre of *Marcellus*, whose Plan<sup>2</sup> and part of the Profil<sup>3</sup> are here given, was built by *Augustus* in the Name of his Nephew *Marcellus*, Son of his Sister *Octavia*. *Le Serlio* took the Plan and Dimensions of it. The Diameter of the *Orchestra* was 184 Roman Feet; the Length of the whole Theatre, or the Diameter of the Semi-circle that form'd it, was 417 Feet. The *Proscenium* was before the *Pulpitum* and *Scena*. The *Scena* in which the *Pulpitum* seems to have been, was not so large as in the other Theaters hereafter given. Over-against the middle of the Scene was the *Vestibulum*, where the grand Door was: On the right and left of the *Vestibulum* were the Apartments call'd *Hospitalia*, design'd for receiving Strangers: At the end of these Apartments was the transverse Building call'd *Versura*, which shut up the *Scena* and *Proscenium* at the right and left, and almost join'd the Angles of the Theatre. I ought to advertise the Reader that this Plan of *Serlio's*, and the Sketch of the Profil, where he exhibits two Orders of Architecture, that adorn'd the Theatre without, do not at all agree with the Drawing made at *Rome* about the middle of the sixteenth Century. In that there are three Ranges of Pillars of three Orders, the *Dorick*, *Ionick* and *Corinthian*; whereas in *Serlio's* there are but two, the *Dorick* and *Ionick*. Nor does it appear from the Remains of this Theatre at *Rome* that there ever were more than those two Orders. Besides, in that other Plan, the Theatre, *Proscenium* and *Scena* all terminate in the same Line; whereas in *Serlio's* Plan the Theatre is extended beyond the *Proscenium* by a whole Range of Pillars: In short, all this part of the Theatre in that Plan is wholly different from *Serlio's*. That also has within eight Stair-cases in one half of the Theatre, for that's all that appears, so that there must have been in all fifteen; but in this of *Serlio's* there are only seven. 'Twould be difficult to determine precisely upon this Matter from what now remains of this Theatre: But I suppose all Men of Sense will rather choose to take it upon the Credit of this learned Architect, than of those, who, for I know not what reason, have placed there a Row of *Corinthian* Pillars, where there never was any.

## C H A P. III.

*A Description of the Theatre of Saguntum, by Emanuel Marti Dean of Alicant.*

I.  OF all the Theatres here given there's none resembles that of *Marcellus* in Form, but that of the City of *Saguntum*, now call'd *Morviedro*. The Plan of this Theatre<sup>4</sup> was sent me by *Dom Emanuel Marti*, Dean of *Alicant*, a learned Man, and very skilful in the Knowledge of Antiquity, as will be easily seen by his Dissertation upon this Theatre, where he has accurately observ'd even the most minute things. This Dissertation he sent by way of Letter to Cardinal *Zondodari*, then Nuncio at the Court of *Spain*, to which we have here given a place.



*The Letter of D. Emanuel Marti to his Excellence D. Felix Zondodari, Archbishop of Damascus, and the Pope's Nuncio at the Court of Spain.*

‘ In the Conversation I had lately with your Excellency, our Discourse, among  
 ‘ many other things, turn’d upon the Theatre of *Saguntum*; which I told you I  
 ‘ had taken a Draught of with all possible Exactness: Upon this you were pleas’d  
 ‘ to express your Desire of seeing it, together the Notes I had made to explain it.  
 ‘ In pursuance therefore, my Lord, of that Desire, I here send you both the De-  
 ‘ sign and the Notes, not out of a vain Ambition of shewing my Learning, but  
 ‘ to give some Light into a Monument that has hitherto lain in Obscurity. Tho’  
 ‘ there is now nothing but Ruins, yet I so applied my self to the Work, that up-  
 ‘ on those Remains I took this Plan, and have given this Explanation of it, that  
 ‘ the Memory of such a Monument may be preserv’d to Posterity.

‘ This Theatre is situated very agreeably, and in a very wholesome Air, front-  
 ‘ ing the North-East: For it stands upon an Eminence that commands a beautiful  
 ‘ Valley beneath, water’d with a River: On the East-side it has the Prospect of  
 ‘ the Mediterranean Sea; and on the South and West it is under the Cover of a  
 ‘ Mountain, so that it is expos’d to none but the salutary Winds of the North and  
 ‘ East. In a word, it is just such a Situation as *Vitruvius* recommends: For as the  
 ‘ great Pleasure the Spectators take in gazing, occasions a swifter Motion of the  
 ‘ animal Spirits, and opens the Pores of the Body; so if the Air at that time were  
 ‘ unwholesome and impregnated with noxious Vapours, it would be injurious to  
 ‘ their Health. And for this reason, according to that Author, South Winds  
 ‘ should be carefully guarded against. But he gives also another Reason for it,  
 ‘ which is, that when the Sun comes to be enclosed within the Semi-circle of the  
 ‘ Theatre, it would so heat the Air therein, as having no other than a circular  
 ‘ Motion, that it would dry up the Juices of the Body, and produce various Di-  
 ‘ stempers. The Situation or Contrivance of this Theatre is also advantageous to  
 ‘ the Voice; for it being, as was said before, under the Cover of a Mountain,  
 ‘ where the Voice is confin’d within a kind of Curve, it becomes by that means  
 ‘ stronger as it ascends, and affords a more distinct Sound. Of this I made an  
 ‘ Experiment my self: For having plac’d my self at the very top of the Theatre,  
 ‘ while my very good Friend the illustrious *D. Emanuel Mignana* repeated some  
 ‘ Verses out of *Plautus’s Amphitryon* in the Scene below, I heard him distinctly;  
 ‘ which I own gave me a real Pleasure. What chiefly contributes to this Advan-  
 ‘ tage of Sound, is without doubt the Rocks of the Place. And thus much for  
 ‘ the Situation; we come now therefore to the Structure of the Theatre. The  
 ‘ whole Circuit of this is five hundred sixty four Palms (the Palm three quarters  
 ‘ of a *Roman Foot*). The Diameter taken from the two Angles of the Theatre,  
 ‘ is two hundred and thirty Palms; its height from the *Orchestra* to the upper-  
 ‘ most Seat, a hundred and thirty Palms and a half, and to the Walls, which re-  
 ‘ main half ruin’d, a hundred forty four and a half. The Diameter of the *Or-*  
 ‘ *chestra* is ninety six Palms; and from this it is that the whole Measure of the  
 ‘ Theatre is taken, as from the Center. The Word *Orchestra* is deriv’d ἀπὸ τοῦ ὀρχ-  
 ‘ χεῖν, (to dance,) it being the Place in the *Greek Theatre* appointed for dan-  
 ‘ cing: But it was appropriated to quite another purpose by the *Romans*, especial-  
 ‘ ly after *C. Atilius Sarranus*, and *L. Scribonius Libo*, *Curule Ædiles*, following  
 ‘ therein the elder *Scipio*, order’d the Seats of the Senators to be there. There  
 ‘ was also in the *Orchestra* a place of Distinction, which was a kind of Throne e-  
 ‘ rected for the Prince or Prætor, some Footsteps of which yet remain (*by the podium*.)  
 ‘ After him the Vestals, Priests, Legates, and Senators took their Places. And  
 ‘ that the last of these might have as good a View of the Stage or *Pulpitum* as  
 they



‘ they that fate foremost, the Pavement of the *Orchestra* was rais’d by a gentle  
 ‘ Gradation from the Prince’s Seat to the first Seat of the Knights; yet so as that  
 ‘ for the more commodious placing the Seats of the Senators, the Pavement was  
 ‘ a little lower’d here and there, leaving still the intermediate Spaces rais’d, that  
 ‘ they might go out and in with more facility. This Particularity, I believe, has  
 ‘ not been before observ’d: Nor perhaps had it fallen under my Observation, had  
 ‘ not I order’d the Earth to be taken away that cover’d all the *Orchestra*. At the  
 ‘ Extremity of the *Orchestra* begins the Seats of the *Roman* Knights: These are  
 ‘ the first fourteen Ranks appropriated to the Equestrian Order by the *Roscian*  
 ‘ and *Julian* Laws that concern Theatres. At the seventh of these are two great  
 ‘ Holes or four-square Gates, call’d *Vomitoria*, for the Knights to enter and go  
 ‘ out at; which Rank is therefore larger than the rest, that the Passage might  
 ‘ be more commodious and free when they went to take their Places. The Hard-  
 ‘ ness of the Rock, upon which the Theatre is built, is so very extraordinary,  
 ‘ that they could not possibly contrive more than two Gates for the Knights to go  
 ‘ in at, which was not sufficient: To remedy therefore that Defect, they built two  
 ‘ Pair of Stairs in an open Place, carried up from the very Arch of the *Prosceni-*  
 ‘ *um*. Next above the highest Rank or Seat of the Knights was the *Præcinctio*,  
 ‘ call’d by the *Greeks* διζωμα: This was a Seat twice as high and broad as the  
 ‘ rest, and was as it were a Cincture to them; for which reason they gave it the  
 ‘ Name of *Præcinctio*: Some also for the same Reason call’d these Precinctions  
 ‘ *Baltei*, Belts. The Design of them was to distinguish the Senators from the  
 ‘ Knights, and those again from the People, which by this Separation was done  
 ‘ at first sight, and all Communication between them effectually prevented. The  
 ‘ twelve uppermost Seats or Ranks were for the People, and were call’d *summa*  
 ‘ *cavea*: To these they had several Avenues, and vaulted Passages: They could  
 ‘ also go in through the Portico that surrounded the top of the Theatre, which  
 ‘ Portico serv’d likewise for another Use, namely for a Shelter, in case their Plays  
 ‘ should happen to be interrupted by rainy or stormy Weather. This Portico  
 ‘ has eight Gates before, and the same number behind, all which are oblique, so  
 ‘ that they face one another: They were thus dispos’d, that they might the bet-  
 ‘ ter convey the fresh Air into the Theatre. The Ascent to these Gates is by se-  
 ‘ ven Pair of Stairs carried up from the *Orchestra* to the highest Seat. These Stairs  
 ‘ are not interrupted, as in most Amphitheatres, but are carried directly up in a  
 ‘ strait Line, which affords an agreeable Prospect. They were also carried through  
 ‘ the several Rangès of Benches for the more commodious going up and down;  
 ‘ for had the Company been oblig’d to climb up from one Bench to another, it  
 ‘ would have been very troublesome by reason of their height, whereas the Steps  
 ‘ up these Stairs are lower, three of them answering to two Benches, and four to  
 ‘ a *Præcinctio*, which by consequence makes the Ascent easier. The breadth of  
 ‘ the Stairs is three Palms and a half, and the height of each Step one Palm an  
 ‘ Inch and a half; which is just half the height of the Benches. These Stairs  
 ‘ had also this farther Use, that they afforded an easy Passage out to such whose  
 ‘ Necessities might call them; and might also serve upon occasion for Seats when  
 ‘ the House was full, or, to use a theatrical Term, for the *Excuneati*. Between  
 ‘ the exterior and interior Gates of the Portico there is this Difference, that the  
 ‘ last are larger and four-square, and the first round and less. This upper Porti-  
 ‘ co is in breadth fifteen Palms and a quarter, and in height twelve and three  
 ‘ quarters; so that the breadth exceeds the height: But for this the Reason is  
 ‘ obvious, namely that the Multitude might not be straiten’d for room in crowd-  
 ‘ ing through. This Portico reaches not quite to the Angles of the Theatre,  
 ‘ but leaves on each side an Interval of thirty five Palms; which Interval is fill’d  
 ‘ with



' with four Benches, distinguish'd from those below them only in this, that these  
 ' were something broader than those, and made a kind of Cincture or Girdle,  
 ' something like those that distinguish'd the several Classes, and were probably the  
 ' Seats of the Lictors, Sergeants, and other Officers of the civil Magistrate, who  
 ' were plac'd there not only that they might be ready at their Call, but also to  
 ' keep the Peace among the unruly Multitude, and silence any Disorder that might  
 ' arise there. And this I find also to have been practis'd at *Athens*, as we are  
 ' inform'd by the Scholiast upon the *Irene* of *Aristophanes*. What confirms me in  
 ' this Opinion is, that from those very Benches there are certain private Stairs  
 ' that lead through dark Passages into the *Carceres* or Prisons; one of which is  
 ' yet in Being, and in it certain Rings of Iron fasten'd in the Wall to bind the  
 ' Criminals to. To this must be added that this same Portico is parted in the  
 ' middle by a Space of two and twenty Palms, in which Space there are on each  
 ' side four large Benches of seven Palms and a half; which I imagine serv'd for  
 ' the Lictors, that they might the better observe the People and keep good Or-  
 ' der. In the middle of this Space between these Benches I cannot but think there  
 ' has been some Statue, there being plainly the Footsteps of a Base: Besides, the  
 ' very Disposition of the Structure seems to require it, and that not only by way  
 ' of Ornament, but also to mark the half of the Semi-circle. The Sides of the  
 ' Base were six Palms three quarters broad. At the top of all the Benches there  
 ' were six Windows, three at each Angle of the Theatre; perhaps to let Air in,  
 ' tho' I must confess that does not seem to me to have been the Design of them,  
 ' nor yet can I so much as guess at it, and therefore shall be oblig'd to any that  
 ' will inform me. Above the Portico there were also four Benches; but for  
 ' what sort of People design'd is not easy to guess: For the Senators were in the  
 ' *Orchestra*; the Knights in the first fourteen Seats, and the People in the Seats  
 ' next above. What then could these be design'd for? I am most inclin'd to think,  
 ' but dare not affirm it, that the Freedmen, Servants, Women of ill Fame, and  
 ' others of that sort, who deserv'd not to be rank'd among the People, were  
 ' seated there. The highest of these four Benches is by much the broadest of all  
 ' the rest, and even exceeds the *Præcinctiones*, and perhaps were made thus broad  
 ' for the Convenience of placing Seats upon it for those Women, they being for-  
 ' bid by a Decree of *Augustus* to be present at these Entertainments, except in the  
 ' very highest Places, and among the meanest of the People, thrust up against the  
 ' Wall; and as *Calpurnius* says,

' - - - - - *pulla sordida veste.*

' *Inter foemineas spectabat turba Cathedras.*

' The Lictors and other Officers might easily come at these Places, if there was  
 ' Occasion, by means of Stairs that were carried up both at the Extremities, and  
 ' in the middle of the Portico. And then for the Slaves and Whores, they also  
 ' had a convenient way thither; for there were Stairs for them behind the Porti-  
 ' co, carried up on the side of the Mountain, which led to certain round Gates  
 ' at the top at the Extremity of the Wall of the Theatre, one of which is yet in  
 ' Being. On the Backside of this Wall there are certain Stones jetting out, at  
 ' the distance of ten Palms and a half from one another, of a four-square Figure,  
 ' and every side two Palms broad. To know the Use of which, you are to un-  
 ' derstand that both in Theatres and Amphitheatres it was the Custom anciently  
 ' to fix Umbrella's to shade the Spectators, and guard them against the violent  
 ' Heat of the Sun; which Umbrella's were fasten'd to long Poles, extended by  
 ' transverse Cords below, to keep them from flowing. These Poles were either  
 ' let into Holes made in these prominent Stones, or else were fasten'd with Cords

' to



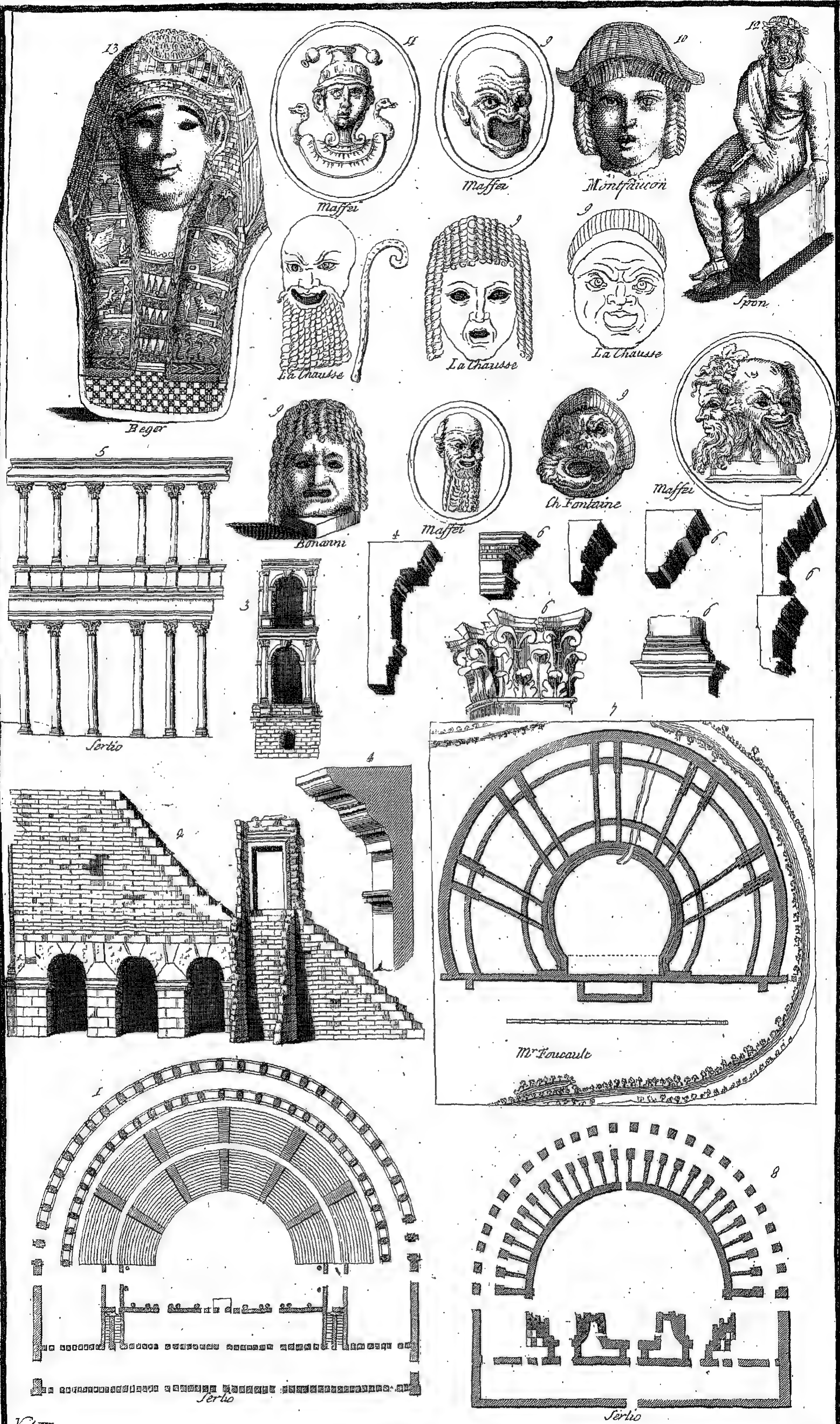
‘ to the Stones, and receiv’d into certain little Cavities therein to prevent their  
‘ Change of Place; which Cavities are yet here to be seen. Above the four high-  
‘ est Benches we have been speaking of, there was a Wall that terminated the  
‘ top of the Building, a very small part of which now remains, and even of that  
‘ the top is fallen. These Seats or Benches are higher than they ought to be, ac-  
‘ cording to the Rules of Architecture, for they are two Palms and a half; but  
‘ if the Height agrees not with *Vitruvius*, the Breadth is however what he or-  
‘ ders, which is three Palms and a quarter. The reason of their being made so  
‘ broad, was to prevent any Inconvenience the Feet of those that sat above  
‘ might give to those below them, and it may be also for the more commodious  
‘ Passage of those that came late, or wanted to go out, who by this means might  
‘ pass along behind those that were seated without disturbing them. The Height  
‘ of the *Præcinctio* is also double what it should be, according to the Rules of Art;  
‘ for it is four Palms three quarters; and the Breadth of it likewise exceeds Pro-  
‘ portion, it being six Palms and a quarter. To come at these Seats, there were  
‘ several Gates call’d *Vomitória*; so nam’d from the great Throng of People that  
‘ seem’d to be vomited out of them. The way to these Gates was through two  
‘ Portico’s, the one above, which has been already taken notice of, and the o-  
‘ ther contriv’d in the Mountain, which had several Windings and Turnings, and  
‘ which may therefore more properly be call’d an arch’d Walk than a Portico.  
‘ This Walk has no other Light into it than what is admitted at the Gates. Its  
‘ Breadth is nine Palms and a quarter, and its Height twelve Foot, which is  
‘ something preposterous; for the Breadth ought to have exceeded the Height,  
‘ for the Reason given above in speaking of the other Portico: But this I suppose  
‘ was occasion’d by the Hardness of the Rock through which this Passage is cut,  
‘ which was such as would not admit of more room; and from thence also comes  
‘ the Inequality observable in the Breadth, the Rock in many places bulging out  
‘ on each side, and straitening the Passage. At each of the Horns of the Theatre  
‘ there are yet some Footsteps of antique Buildings, ruin’d indeed thro’ the Injury  
‘ of Time, but yet sufficient to shew the Magnificence of the Work: Among  
‘ these there are to be seen several Arches, some of which are half ruin’d, that  
‘ supported the Covering of the *Scena*, which Covering is however so destroy’d,  
‘ that there is not the least Footstep left of it. All the Seats of this Theatre were  
‘ sufficient to hold seven thousand four hundred and twenty six Persons, allowing  
‘ every one two Palms and a half, and this without taking the Stairs into the Ac-  
‘ count, or the highest Bench upon the Portico, where they were not only seated  
‘ as usual, but in portable Seats also, and some thrust up against the Wall, all  
‘ which together might in my Opinion take in a thousand more. Nor do I reckon  
‘ in this Account the Senators Seats in the *Orchestra*, which might be about six  
‘ hundred; so that the whole, taken together, will amount to nine thousand twen-  
‘ ty six Persons.

‘ And thus much for the Description of the Face of this Theatre, which I have  
‘ given as briefly and in as plain and unaffected a manner as possible. It now re-  
‘ mains that I say something of the Front of the Theatre, and therein of the *Pro-*  
‘ *scenium*, the *Pulpitum* and the *Scena*. What they call’d the *Proscenium*, was  
‘ all that Space which was before the Scene, and in which the *Pulpitum* was built  
‘ for the Actors to perform upon. Of this *Pulpitum* there’s now no Remains,  
‘ except the Foundation of a Wall at about twelve Palms distance from the *Orche-*  
‘ *stra*: This Wall, according to the Rules of Architecture, was not to have ex-  
‘ ceeded five Foot high, or six Palms and two thirds, least it should hinder those  
‘ that were in the *Orchestra* from seeing the Actors. The *Pulpitum* was there-  
‘ fore lower than the *Scena*, as it is also in our Theatre. What they meant by



' the *Scena*, was all that Space between the two Horns or Extremities of the Thea-  
 ' tre, the Length of which is said by ancient Writers to have been twice the Di-  
 ' ameter of the *Orchestra*. This *Scena* in our Theatre is quite ruin'd, except the  
 ' Wall that separated it from the *Pulpitum*, and extends to the Angles of the  
 ' Theatre. From the *Orchestra* to the *Scena* the Space was twenty eight Palms  
 ' and a half, twelve of which the *Proscenium* took up, the rest the *Pulpitum*; so  
 ' that the Breadth of the *Pulpitum* was sixteen Palms and a half, which was thought  
 ' a sufficient Space for the Actors to play their Parts in. In the middle of this  
 ' Wall, right against the Center of the *Orchestra*, there is seen the Plan of a Se-  
 ' micircle, from whose Extremities is carried round an arch'd Wall, like a Tortoise-  
 ' shell; which is what we call *valvæ regiae*, or royal Gates, because of their Size  
 ' and Ornaments; but by the *Greeks* call'd βασιλειον and οἶκον εἰσοδόν, according to  
 ' *Pollux*. At the right and left of this Royal Gate there were two lesser Gates,  
 ' call'd *Hospitalia*, from their being appointed for the Reception of Strangers and  
 ' Travellers that came to see the Show. Some Footsteps of these yet remain, e-  
 ' specially of that on the left, whose circular Figure is observable; but that on  
 ' the right is entirely destroy'd, abating some small Footsteps of a Wall at each  
 ' side of the opening. In the little Courts of each of these Gates there were cer-  
 ' tain triangular Machines that turn'd upon an *Axis*, the Faces of which express'd  
 ' in painting the Pieces that were to be acted; so that when Comedy was to be re-  
 ' presented, the Image was Comick; when Tragedy, it was Tragick; and when  
 ' Satyr, Satyrick. Thus the different-Scenes had their different Representations;  
 ' the Tragick Scene being adorn'd with Columns, Cornices and other Things of  
 ' Royal Appearance; the Comick with the Houses, Windows and Balconies of  
 ' private Persons; and the Satyrick with Groves, Dens, Mountains and other ru-  
 ' ral Appearances. They were also so contriv'd as to turn instantly, and shew in  
 ' Painting an Image agreeable to the Piece to be acted. The *Greeks* call'd these  
 ' *Scenæ versatiles*, περιστρεφόμενοι, from their turning round and change; and from  
 ' these it was that the Gods us'd to speak. Behind the *Scena* there are a great  
 ' many Walls half ruin'd, among which that which sustains the little Platforms,  
 ' has large Channels or Furrows, in which I am apt to think were inserted certain  
 ' Beams, for raising what they call'd their *Pegmata*: These Channels the *Greeks*  
 ' call'd ἐγκυκλίματα. The other Walls probably serv'd to sustain what the *Greeks*  
 ' call'd θεολογέιον, κεραυνωσκοπεῖον, and βροντεῖον. The *Theologion* was the High-Place the  
 ' Gods appear'd in when they spake; the *Ceraunoscopion*, a high versatile Ma-  
 ' chine, not unlike a Watch-tower, from whence *Jupiter* darted his Thunder-  
 ' bolt; and the *Brontion* a Place behind the Scene, where with Kettles and other  
 ' Vases into which they threw little Stones, they imitated the Thunder. To  
 ' these should be added what they call'd *Choragia*, which were the Places where  
 ' the Choirs of Musick were prepar'd, and the Wardrobe not only of their Ha-  
 ' bits and Instruments, but of all the Furniture and Ornaments that appear'd upon  
 ' the Stage; part of which *Choragia* is yet remaining towards the left side of the  
 ' Scene. As this Theatre is upon the Declivity of a Mountain, and consequently  
 ' expos'd to all the Torrents that fall in rainy Weather, it must needs have been  
 ' soon ruin'd, had it not been guarded against such Water-falls by two strong  
 ' Walls built like a Mole or Peer, to check their Violence, and divert their Course  
 ' another way. The Rain that fell upon the Seats of the Theatre, pour'd down  
 ' on all Sides into the *Orchestra*, and ran from thence into the *Proscenium*, where  
 ' it emptied it self into a Sink that's yet to be seen under the *Pulpitum*. I once  
 ' went into it, together with my very good Friend *Vincentius Turresius*, a Youth  
 ' of Parts and Merit, who assisted me in measuring this Theatre, and in disco-  
 ' vering its several Parts, in spite of all the Injuries of Time. And thus have I  
 ' given







‘ given your Excellency what Remarks I have been able to make upon the Theatre at *Saguntum*; in which I doubt not but there are many things that perhaps may not be altogether agreeable to a Person of your Taste and Judgment: These therefore I beg may undergo your Excellency’s Correction, who I know have a Genius turn’d to Enquiries of this Nature. What I have to pretend to this way, I must confess I also learn’d at *Rome* and in *Italy*, the only Mistress of the World for all sorts of polite Literature, and the Place where great Genius’s in an eminent manner abound. From our Cabinet the 8th of *January* 1705.

As there has been frequent mention of Palms, which are a common Measure in *Spain*, it may not be improper to advertise the Reader, that this Palm is equal to three quarters of a *Roman* Foot of twelve Inches, so that the Palm is nine Inches; and also that the *Italian* Inch is something less than ours, their Foot being but equal to eleven of our Inches: But after all, whether the Palm of *Spain* differs from that of *Rome* or not, I know not.

## C H A P. IV.

I. *The Plan of the Theatre of Pompey.* II. *The Theatre of Pola.*

I. ABOUT a hundred and fifty Years since or more *Pompey’s* Theatre was engrav’d at *Rome* with three Orders of Architecture: But as that Theatre was then almost entirely ruined, and the several Parts thereof found converted into several neighbouring Houses, so the Engraver had little else to follow than his own Imagination, and what he did was upon Conjecture. *Le Serlio*, who design’d at *Rome* the Theatre of *Marcellus*, would not undertake this, being unwilling to do such a thing by guess and at random, as this Theatre of *Pompey’s* most certainly was, tho’ since publish’d by many. This however cannot be said of the Ichnography of the same Theatre, which we here give after *Bellori*, as it was represented in the Plan of old *Rome*, taken in the Time of *Septimius Severus*, where, together with the Ichnography, there were also the Names of the particular Places. The Plan of the Theatre is there almost entire; the *Orchestra* whereof is much less in Proportion than that of *Marcellus’s* Theatre. There are fifteen Stair-Cases, carried up from the *Orchestra* in right Lines to the top of the Theatre; and the Precinct or Cincture that separated and distinguish’d the Knights from the People, is there also observable. The Buildings within, that is the *Proscenium*, the *Pulpitum*, and the *Scena*, exceeded in Length the whole Breadth of the Theatre. Behind the Theatre were ranges of Pillars, which form’d the Galleries call’d *Pompey’s* Portico’s. ’Twas after the War with *Mithridates* that *Pompey* built this Theatre, in the same Form with that of *Mitylene*, only greater and more magnificent. *Dio* however says that it was not *Pompey*, but his Freedman *Demetrius* that built this Theatre, and that he did it in *Pompey’s* Name, for fear it should give Offence that a Freedman should have amass’d Money enough to build so noble a Structure. This Theatre, according to *Pliny*, was big enough to hold forty thousand People.

II. The Theatre of *Pola*, a City of *Dalmatia*, or, as others will have it, of *Istria*, has some Resemblance with that of *Saguntum*, the Seats or Benches, which gradually ascend one above another, being contriv’d upon the Declivity of a Mountain, whereas the *Orchestra* on the contrary, the *Scena* and other Parts are built upon a Flat. *Le Serlio* says, that, by the Ruins of it which lay dispers’d here

PLATE  
XLV.  
I



- here and there, it appears to have been a magnificent Structure, and the Work of a great Master. In his Time also there were found great Heaps of Pillars of the *Corinthian* Order. The *Orchestra* is about a hundred and thirty Foot in Diameter. The Seats or Benches, taking in the two Precincts, are sixty Foot high. The middle Precinct is at the fourteenth Bench, reckoning from the lowest. The Portico that encompasses the Theatre is fifteen Foot broad. The *Pilæ* which are toward the *Hospitalia* are seven Foot and a half broad, but the *Pilæ* of the other Pillars only five. Between the *Pilæ* there's a void Space of ten Foot. The two large Squares at the side of the Scene were the *Hospitalia*, from whence the way was to the *Vestibulum*, through which they pass'd to the middle Precinct, as may be seen in the following Figure, at the Foot of which are some Traces of the *Vestibulum*. The *Hospitalia* or Apartments for the Reception of Strangers were forty five Foot every way; the Pavement of the *Scena* one and twenty broad; the Portico seven and twenty, and its Length equal to that of the whole Building. Above the Ichnography of the Structure is added part of the
- 2 Upright, where the Arch and Form of the Portico may be seen<sup>2</sup>. The two o-
  - 3 ther Arches<sup>3</sup> shew the Passages that were under the Benches; to which are added
  - 4 the Cornices of the Arches<sup>4</sup>. There was no need of Stairs on the outside to go up to the Theatre, there being a way up the Acclivity of the Mountain. There was also a way on each side of the Scene to the Seats or Benches, which Avenue had probably some Stairs to ascend by. The *Pulpitum* is here four-square, and built within the *Proscenium*. The Stairs of the *Scena* that led up to the second Story, were at the Extremity of each side, between the *Scena* and *Hospitalia*, and serv'd probably for both the one and the other. There seems to have been at the top of the Theatre a Portico or Gallery, such as was in the Theatre of *Saguntum*; the Work of which, as has been observ'd, was of the *Corinthian* Order. The *Scena*,
  - 5 *le Serlio* says, was two Story high, and had two Ranges of Pillars one above another<sup>5</sup>. The Gates and Windows were of noble Structure: The lower part of rustick Order, and without Columns, was sixteen Foot high. The Pedestals of the Columns of the first Story were five Foot high; and the Columns with their Bases and Chapiters about two and twenty. The Columns and *Pilæ* together are five Foot thick; and the Columns alone two Foot and a half diameter. The Arches are ten Foot broad within, and about twenty Foot high. The Architrave, Frize and Cornice near five Foot. The Pedestals of the second Story are about four Foot and a half high; the Columns about seven; and the Architrave, Frize and Cornice about four. The other Parts of this stately Theatre, repre-
  - 6 sented by *le Serlio*, are also here exhibited<sup>6</sup>.

## C H A P. V.

*I. The Theatre of Alauna now Valogne. II. The Theatres of Orange and Narbonne. III. The Theatre between Ferento and Vetulonio. IV. The Difference between the Greek and Roman Theatre.*

- 7 I. **T**HE Plan of the Theatre of *Alauna*<sup>7</sup>, now *Valogne*, in *Normandy*, was taken by Order of the celebrated M. *Foucault*, when he was Intendant of that Province. 'Tis very different from other Theatres which are only a Semi-circle, and whose Line of Termination is no more than the Diameter of the Circle, had it been continued: For the Theatre here far exceeds a Semi-circle, the Di-

ameter



ameter of it being two hundred and four Foot, and the Line of Termination but a hundred and ninety two. The *Orchestra* also farther exceeds a Semi-circle, than the Theatre doth; for its Diameter is seventy five Foot, whereas its Line of Termination is but fifty seven. The *Proscenium* is also fifty seven Foot long, and but twelve broad: The *Pulpitum* forty three Foot long, and twelve broad. As to the Buildings in the Front of the Theatre, namely the *Scena* and *Hospitalia*, they are so demolish'd, that no Plan of them could possibly be taken. This Theatre has two Precincts, without reckoning the last that terminates it: It has also ten Stair-cases carried up from the bottom to the top, and what's something remarkable, is, that they are carried up by two and two in parallel Lines. This Theatre, after those of *Rome*, is the largest of all we have yet seen. I must here again remind the Reader, that our Foot is a good Inch more than the *Roman* Foot.

II. Among the Antiquities of *Orange, de la Pise* ranks a Theatre, which he calls a *Circus*; but the Design of it is so very bad, that I dare not copy it after him. The North Face, which he says is a magnificent Structure, is, according to him, a hundred and eight Foot high; in this are compris'd the *Scena* and *Hospitalia*. The Semi-circle that composes the *Orchestra* is very large, and possesses the greatest part of the Space, which is the reason that the Benches or Seats of the Spectators are so few, the number of them, as I think, not exceeding ten. The Stairs from the *Orchestra* to the Seats are also ten in number, but carried up only to the middle of them; from whence to the top there are ten more Stair-cases, tho' not answering to the ten below. Never sure was there seen in any Theatre or Amphitheatre such a number of *Vomitoria* as are here, there being no less I believe than three hundred. There was in *Gaul* a great number of Theatres, among which *Sidonius Apollinaris* takes notice of one at *Narbonne*, but it is so ruin'd, that there remains not the least Footstep of it.

III. Between *Ferento* and *Vitulonio*, Cities of *Tuscany*, there are some Remains of a Theatre, a Plan of which *le Serlio* has given us<sup>8</sup>. The Structure, he says, was not magnificent, but the Form something singular. The Scene differs widely from all other Scenes, but is so very much ruin'd, that there is no knowing the Disposition either of that or the *Pulpitum*. The *Orchestra*, which is much greater in Proportion to the rest of the Theatre, than any of the others, is a hundred forty one Foot and a half in diameter; whereas the Semi-circle of the Theatre, which was the Place of the Spectators, is but thirty Foot in all, including the Portico. The *Pila* at the Angle is five Foot on each of its two Sides. The Entrance into the Portico which leads to the Scene, is eight Foot broad. The *Cunei* or circular Benches where the Spectators sat, are all together but twenty two Foot broad. The two *Hospitalia*, which are at the two Extremities of the Scene, are forty Foot and a half long, and thirty broad. The Space within the Arches is nine Foot, and the Breadth of the *Proscenium* twenty. The Place design'd for the *Pulpitum* is forty Foot long, and twelve broad, and the Gate to go to it nine Foot wide. The *Xystus* before the Scene ought to be call'd the Portico, tho' we see now no Footsteps either of Walls or Columns; the Breadth of it is eight Foot and a half. Thus have I given you what *le Serlio* has publish'd of this Theatre of *Ferento*; to which may be added, that what they call'd the *Cunei* or Seats of the Spectators, is cut through by six and twenty Stair-cases in the Plan that *le Serlio* has given us; if so be they are indeed Stair-cases, which yet is not certain.

IV. Tho' the manner of building Theatres was brought from *Greece* to *Rome*, yet the *Romans* made many Changes in the Form of them, and it may be in the Use too. For the *Orchestra*, which among the *Greeks* was the Semi-circle where



the *Chorus* us'd to dance and sing, was by the *Romans*, as has been more than once before observ'd, appropriated to the Senators and Persons of the first Quality to sit in. The *Orchestra* of the *Greeks* was also larger than that of the *Romans*, the first placing their *Pulpitum* therein, whereas the last remov'd it farther back, even beyond the *Proscenium*. The *Greeks* had beside their great Theatre, another lesser one, which they call'd *Theatridion* or *Odeum*, which was the Place where the Musicians contended for Victory.

## CHAP. VI.

I. *The Masks and Merry-Andrews.* II. *The Jugglers.* III. *Quacks.* IV. *Rope-dancers, and the Petauristæ.* V. *These Practices always inveighed against by the Fathers of the Church.* VI. *A surprising Trick of a Jugler of Antioch.*

I. **B**ESIDES the Actors and Dancers that the Ancients had upon the Stage, they had also their Jesters and Buffoons there. Masks also they had of various sorts, the Invention of which is attributed to *Æschylus*, before whose Time they us'd to paint their Faces with different Colours. These Vizards were sometimes very ugly and terrible, and sometimes more agreeable, according to the different Humours of these Buffoons: The frightful ones the *Greeks* call'd *μορμολυξία* and *γοργυξία*; such are many of those we have here represented.<sup>9</sup> 'Tis to be observ'd that the Masks with *Bacchick* Marks, such are those with the double Head, those crown'd with Ivy-leaves, and others with the Ears of *Faunus*, may probably have serv'd in the Satyrick Scene. Of the more agreeable sort of Vizards we have here represented one taken from our own Cabinet<sup>10</sup>, and another published by *Maffei*<sup>11</sup>. The Actors in Comedy and Tragedy oftentimes us'd Masks also, both among the *Greeks* and *Romans*. And we have *S. Chrysostom's* Testimony for the Practice of this among the Tragedians of his Time. When they put on their frightful Vizards, they then pretended to personate *Batavians*, *Germans*,<sup>12</sup> and sometimes *Æthiopians*; one of which sort of Vizards<sup>12</sup> we have therefore here exhibited after *Spon*. The great Vizard<sup>13</sup> given here is *Ægyptian*, and represents *Isis*: 'Tis all cover'd over with *Egyptian* Figures, some of which have extended Wings, like some of those we have seen in the *Isack* Table.

II. They had also their *Præstigatores* or Juglers, that entertain'd them with Tricks of *Hocus pocus* and Sleights of Hand, such as we have at this Day, and not unlike the Feats done by many, call'd Mathematical Sports. In these little Arts of *Legerdemain* the ancient Juglers far exceeded the Moderns; they are also now become so very common, that they hardly surprize any Body.

III. The Ancients had likewise their Quacks or Mountebanks, who, to shew the Power of their Medicines, would suffer their Arms to be bitten by Asps, and then by the Application of those Medicines effectually prevent further mischief. *Ælian* tells a Story of one of these Quacks, who, after having suffer'd his Arm to be thus bitten before a Crowd of Spectators, immediately suck'd the Wound, and was about to drink a Preparation he had made to prevent the Infection; but that a malicious Rogue having purposely spilt it, by overturning the Vessel that contain'd it, the poor Quack having no more of it at Hand, died within two Days without the least Sense of Pain.

IV. Rope-



IV. Rope-Dancers, or *Funambuli*, as they call'd them, were also a considerable Part of the Spectacles of the Ancients: *Terence* takes notice of some of these in his Time. The good Emperor *M. Aurelius* being once present at one of these Spectacles, where one of the Dancers fell from the Rope, was so touch'd with the Danger they expos'd themselves to, that he caus'd Feather-Beds to be plac'd under them, that when they should happen to make a false Step, it might not be at the Peril of their Lives: After which, says *Capitolinus*, they us'd to extend Nets under them. In the Reign of *Tiberius* they were entertain'd with something of this kind that looks like a Prodigy, that is with Elephants that danc'd on the Ropes, a Creature, which of all others seems by Nature most unfit for such an Exercise. But a more surprising Sight, *Suetonius* says, was in *Nero's* Reign, when a certain Roman Knight, well known by his Country, sat upon the Back of an Elephant, while he run *per Catadromum*, which *Casaubon* explains by Rope-dancing: Which, after all, is not much more extraordinary than the other; for if an Elephant could dance on the Rope, there was not much in having a Rider upon his Back. *Germanicus*, according to *Pliny*, oblig'd the People with some publick Shows, at which Elephants were seen to perform strange Feats of Agility, such as darting Swords in the Air, fighting like Gladiators, dancing the *Pyrrhick* Dance, and the Rope. 'Tis astonishing, continues he, to see Elephants so dextrous; nay walking upon Ropes, and that not only forward, but backward too. The *Greeks* call'd Rope-dancers *Schoenobates*, and had such sort of Entertainments among them long after Christianity prevailed; mention of which is made by *S. Chrysostom*.

The *Petauristæ* or *Petauristarii* were a sort of Men, that by means of certain Machines could fly in the Air. They were also call'd by this Name that excell'd in Leaping: For that sort of Exercise was violent, and begat a kind of Horror in Spectators; for which reason perhaps it was that the *Greek* Fathers often call Hell *πτανεγι*. 'Tis said that this Art of Flying is practis'd at this Day in Eastern Countries, where their Dancers or Tumblers are much more dextrous than those in *Europe*.

V. The Fathers have always blam'd these sorts of Spectacles, as also the Plays and Sports of the Theatre and Amphitheatre, and that for very good Reasons: For besides that they were chiefly Heathens that exhibited them, and that they took Men off, both from their domestick and religious Duties; some of them were infamous to the last degree, and the Actors impudent without measure. 'Tis therefore no wonder they inveigh'd so warmly against those Sports that made such open Attacks upon Modesty, seeing they even declaim'd against those of the *Circus*, which were reckon'd the most innocent of all. *S. John Chrysostom* wrote several Homelies against the *Circensian* Sports, where all that was seen was Horse-Races and Chariot-Races: But at the bottom I believe he only blam'd the Christians for being too much attach'd to such Spectacles, neglecting thereby the Duties of Religion, in which Cases the most innocent Things become criminal.

VI. This pious Father, in his 19th Homily to the People of *Antioch*, describes one of the most extraordinary Pieces of Sleight that ever was heard of, and which was frequently seen in that City. A Man, he says, us'd to run along the Streets with his Head back, and a long Pole upon his Forehead, without so much as shaking it; and what was yet more surprising, all the way he ran, he had two Boys at the end of the Pole fighting with one another.



## C H A P. VII.

I. *The Amphitheatres.* II. *Where that of Statilius Taurus was.* III. *What the Cavea, Arena, and Podium were.* IV. *The Ascents of the Amphitheatre.* V. *That of Vespasian.* VI. *What the Pegmata were.*

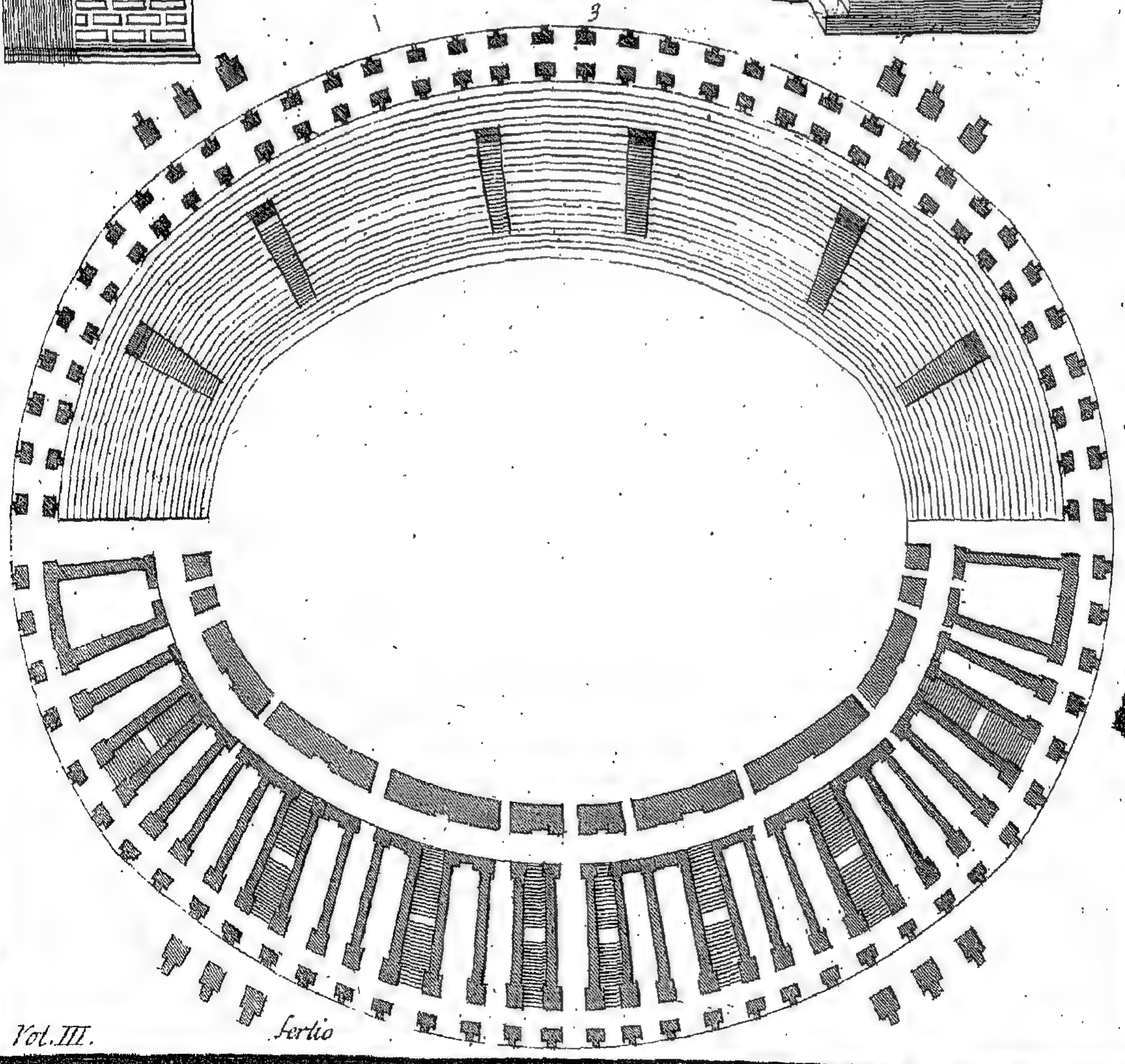
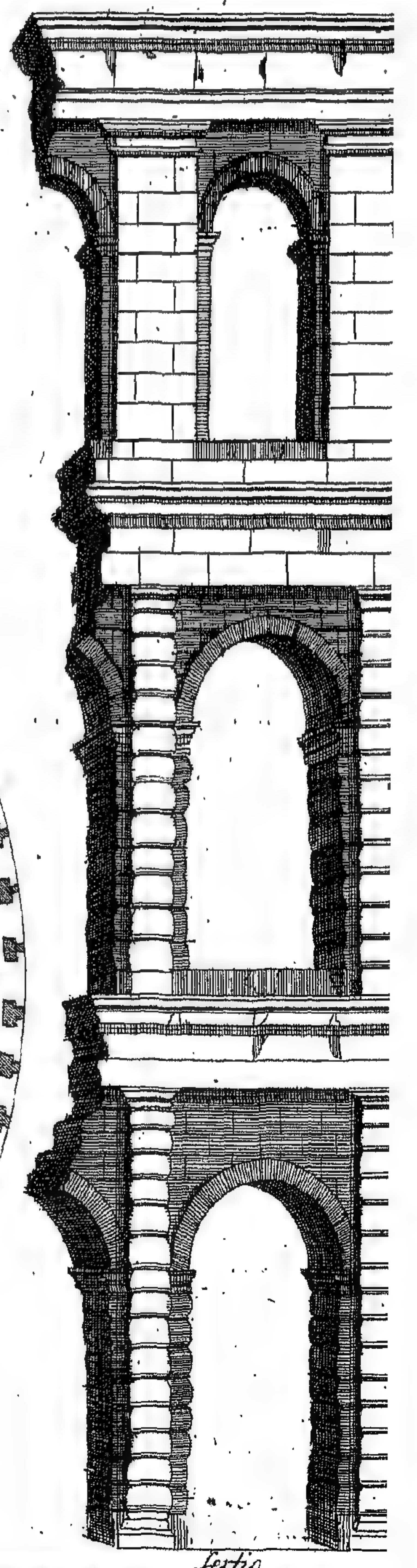
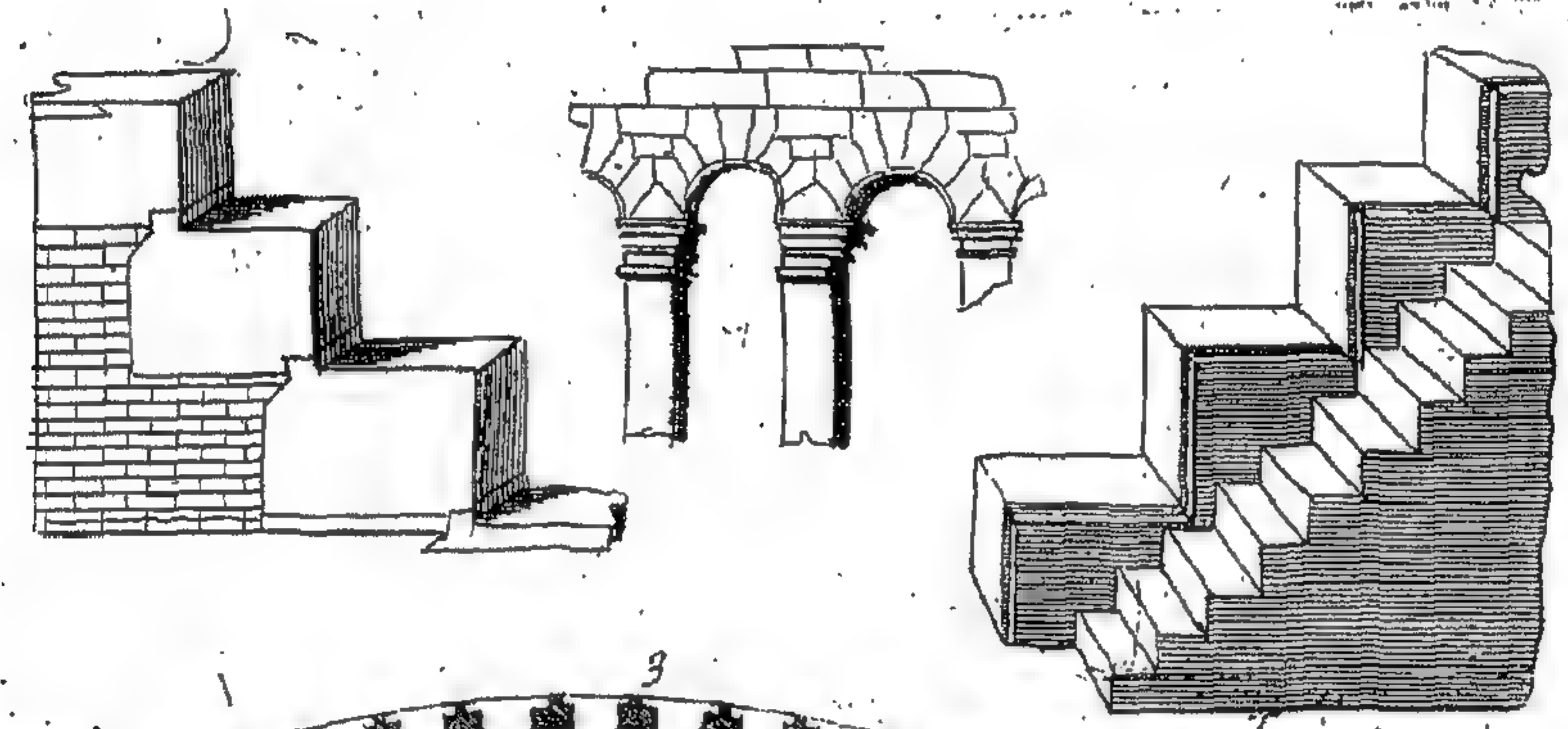
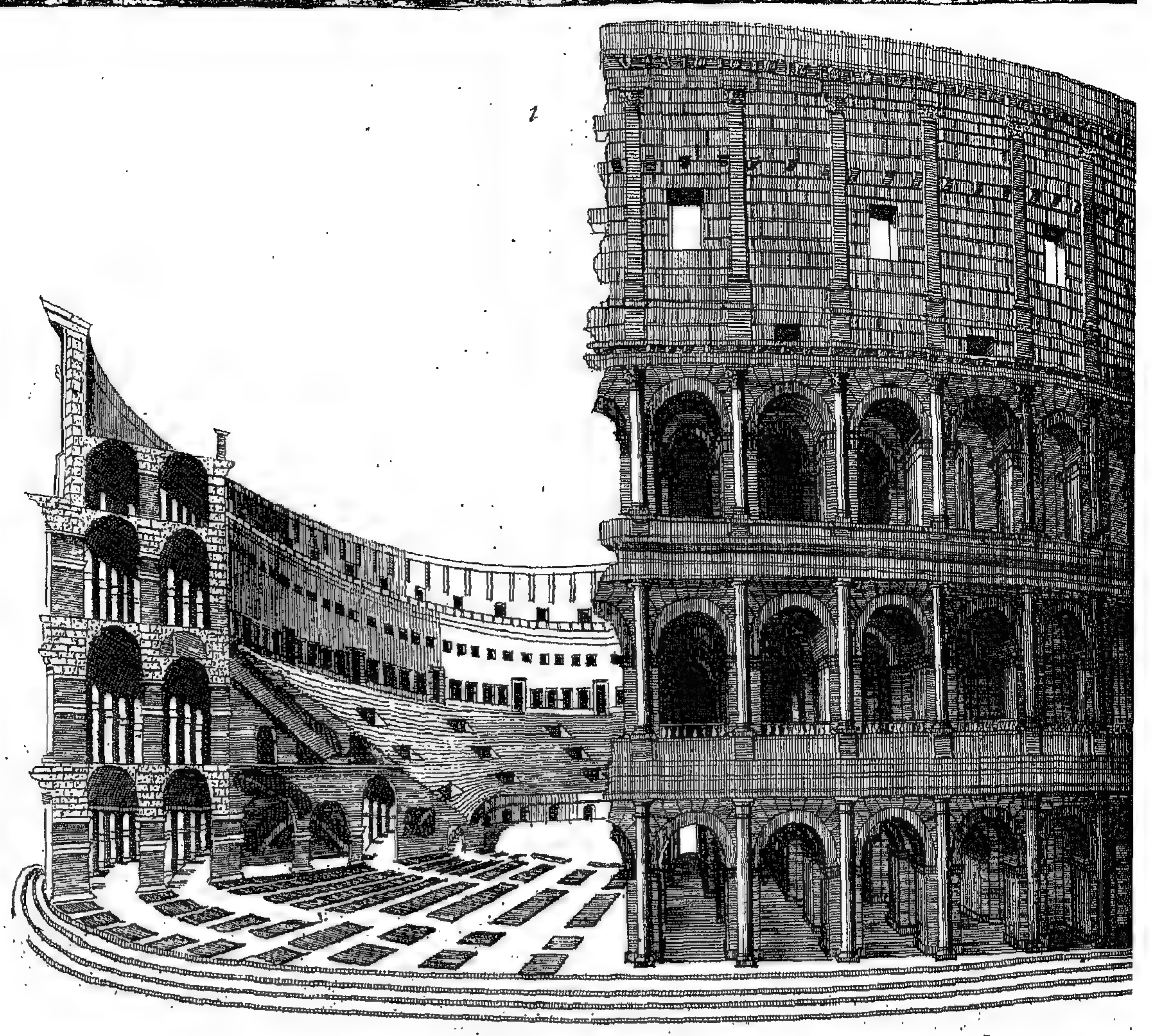
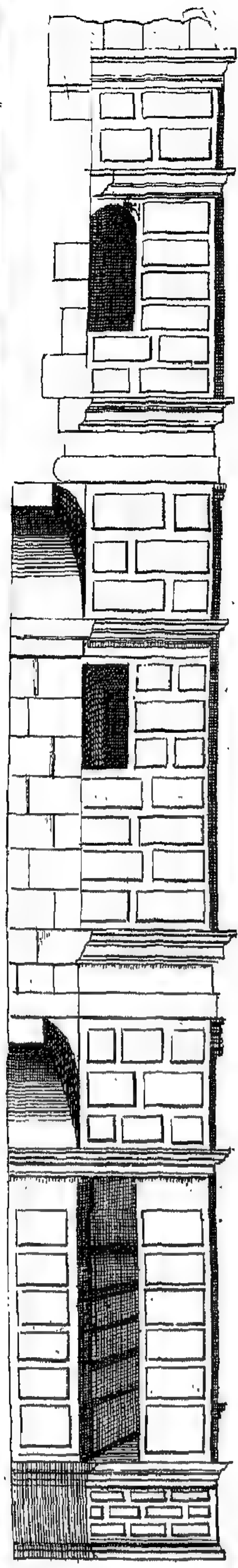
I. **T**HE Word Amphitheatre is derived from the *Greek*, and signifies properly, as *Cassiodorus* says, a Place of Sports made of two Theatres join'd together, where the Spectators sit round. It's sometimes also understood by the Word *Cavea*, by which Theatres were at first call'd, but that Word expresses no more than the Inside, which is properly a *Cavea* or hollow Place. It's also oftentimes call'd *Arena*, which Name is at this Day given to the Amphitheatre of *Nîmes*, as also to that at *Tintiniac* and others. The Word properly signifies Sand, and perhaps was in time brought to signify an Amphitheatre, from the Custom of strewing Sand there before the Sports began. This an ancient Author says, was sometimes done by *Ethiopians*: *Subinde intraverunt duo Æthiopes capillati cum pusillis utribus, quales solent esse qui arenam in Amphitheatro spargunt.*

But because Sand perhaps was too slippery, they sometimes strew'd the Amphitheatre with Stone ground to Powder. Convenience however was not all they consulted in this Particular, but their Vanity also was sometimes indulg'd: For *Caligula*, out of a mistaken kind of Grandeur that he affected, caus'd the *Circus* to be strew'd with *Chrysocola*; and *Nero*, that he might out-do him, caus'd red Lead to be added to the *Chrysocola*. At the first their Amphitheatres were made of Wood only; but in time they built them of Stone.

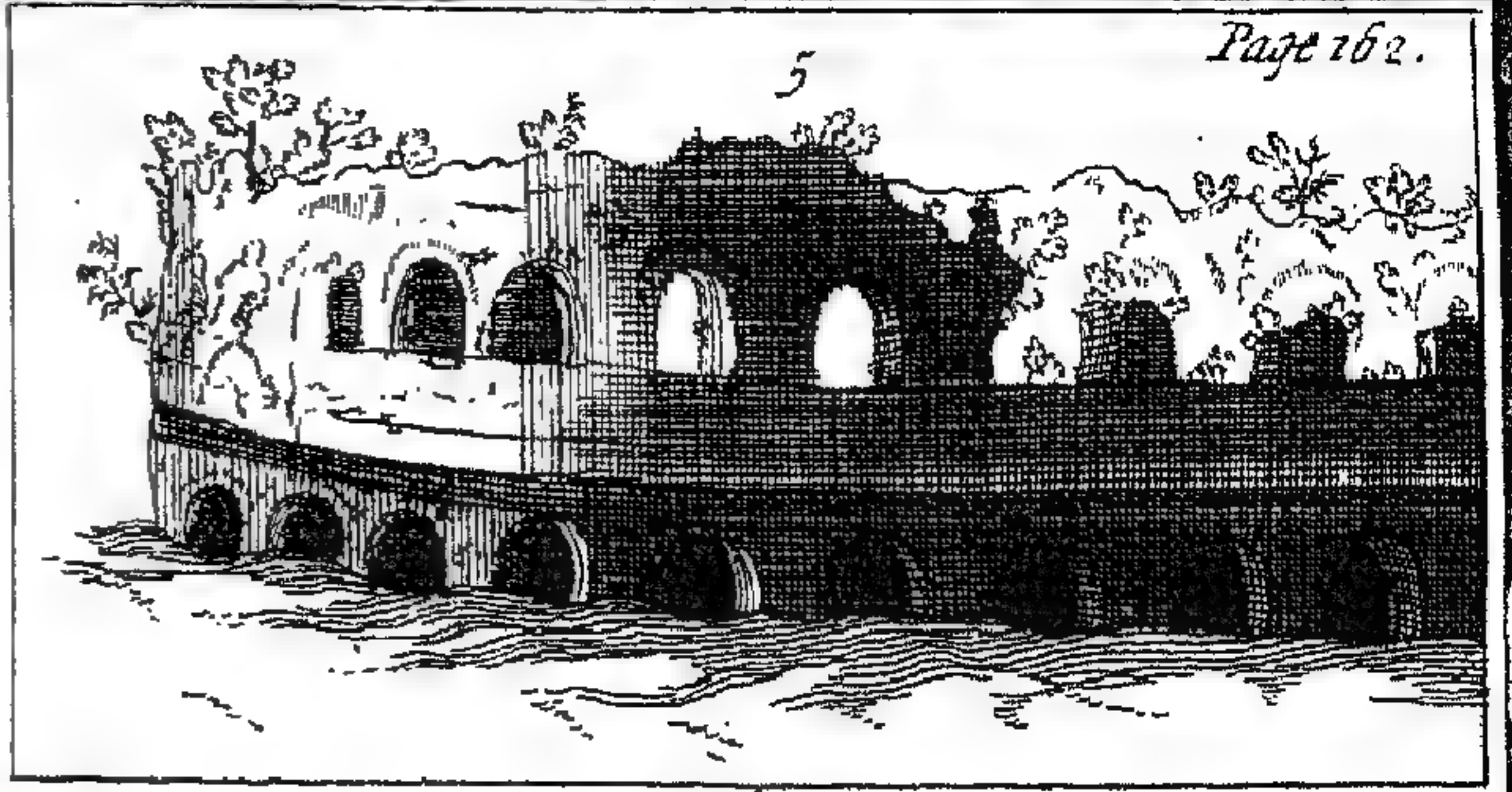
II. That of *Statilius Taurus* in the *Campus Martius*, was, according to *Dio*, the first that was built at *Rome* of Stone, which was in the Reign of *Augustus*. This shews the Mistake of those, who would have the ruin'd Amphitheatre that now remains near the Church of Holy Cross of *Jerusalem*, to be that of *Statilius Taurus*, his being in the *Campus Martius*, a Place at a great distance from the Holy Cross. This Amphitheatre of *Statilius Taurus* was burnt in *Nero's* Reign, and afterwards rebuilt, as appears from what *Victor* and *Rufus* have said concerning the Buildings of the ninth Region. *Vespasian* built an Amphitheatre far exceeding the other in Magnificence, a good part of which remains at this Day: For if it  
PLATE XLVI. was often burnt and ruin'd, it was also often rebuilt: And among all the Amphitheatres that remain either whole or in part, there is not any that is comparable to it. *Victor* says it was big enough to contain eighty seven thousand Spectators. The *Area* within, call'd *Arena*, was of an oval Form, *ovi speciem concludens*, as *Cassiodorus* says. All round the *Arena* there were certain Huts or Vaults, where the wild Beasts were kept that were to fight.

III. These Huts they call'd *Caveæ*, which Name was also commonly given to the whole Inside of the Amphitheatre. They were likewise so call'd by *Statius* and *Trebellius Pollio*, the last of which has this Passage: A certain Lapidary, says he, sold the Emperor *Gallienus's* Wife some Glass Stones for precious Stones, who, discovering the Cheat, and desirous of Revenge, told the Emperor of it: He accordingly order'd the Lapidary to be expos'd to a Lion, and at the same time gave private Orders to let a Capon loose from its *Cavea* instead of the Lion: Which done, and the Spectators wondering at the Ridiculousness of the thing, the Emperor let them know by a Crier that the Man was an Impostor, and that therefore he had punish'd him by an Imposture, and so order'd him to be discharg'd.  
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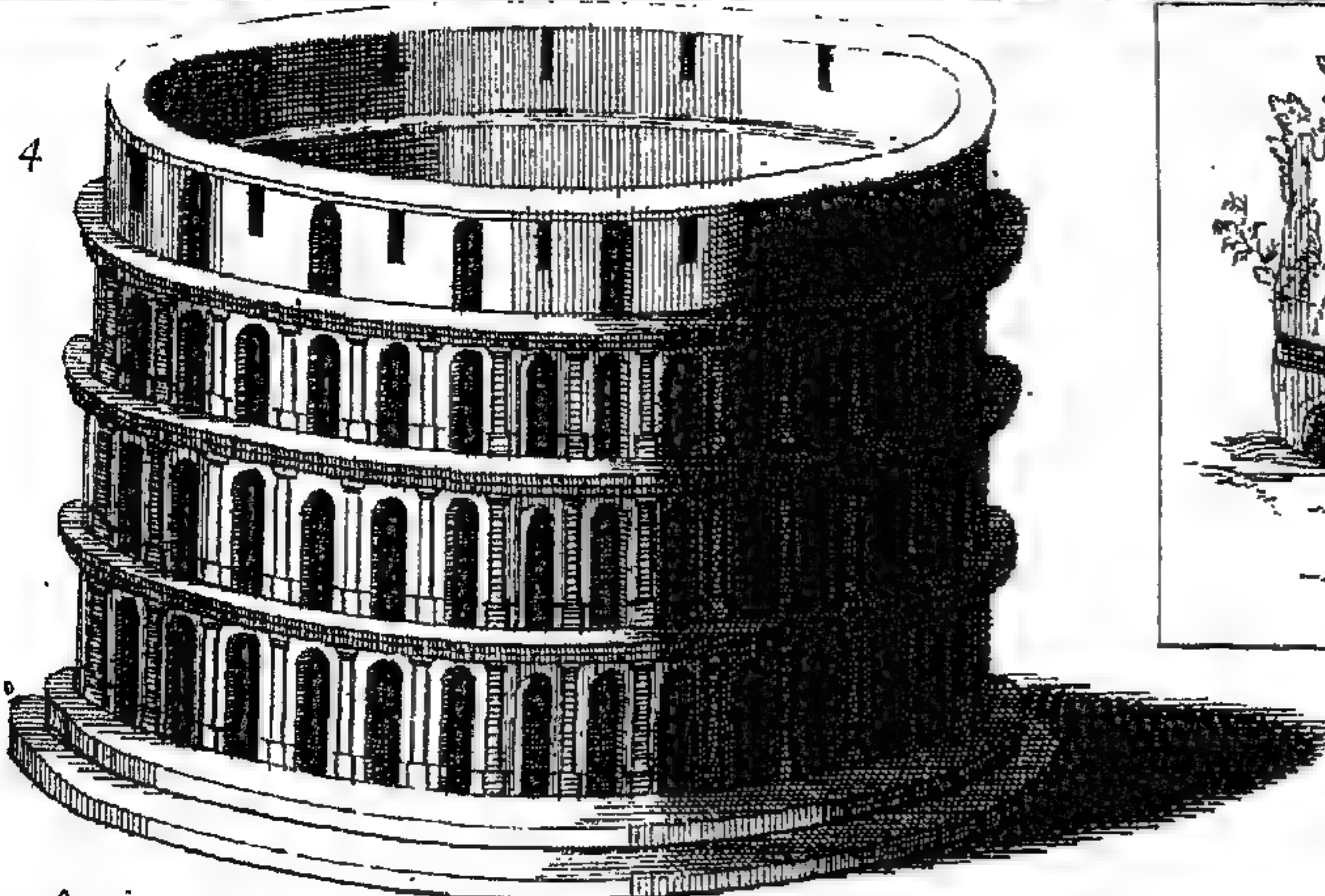




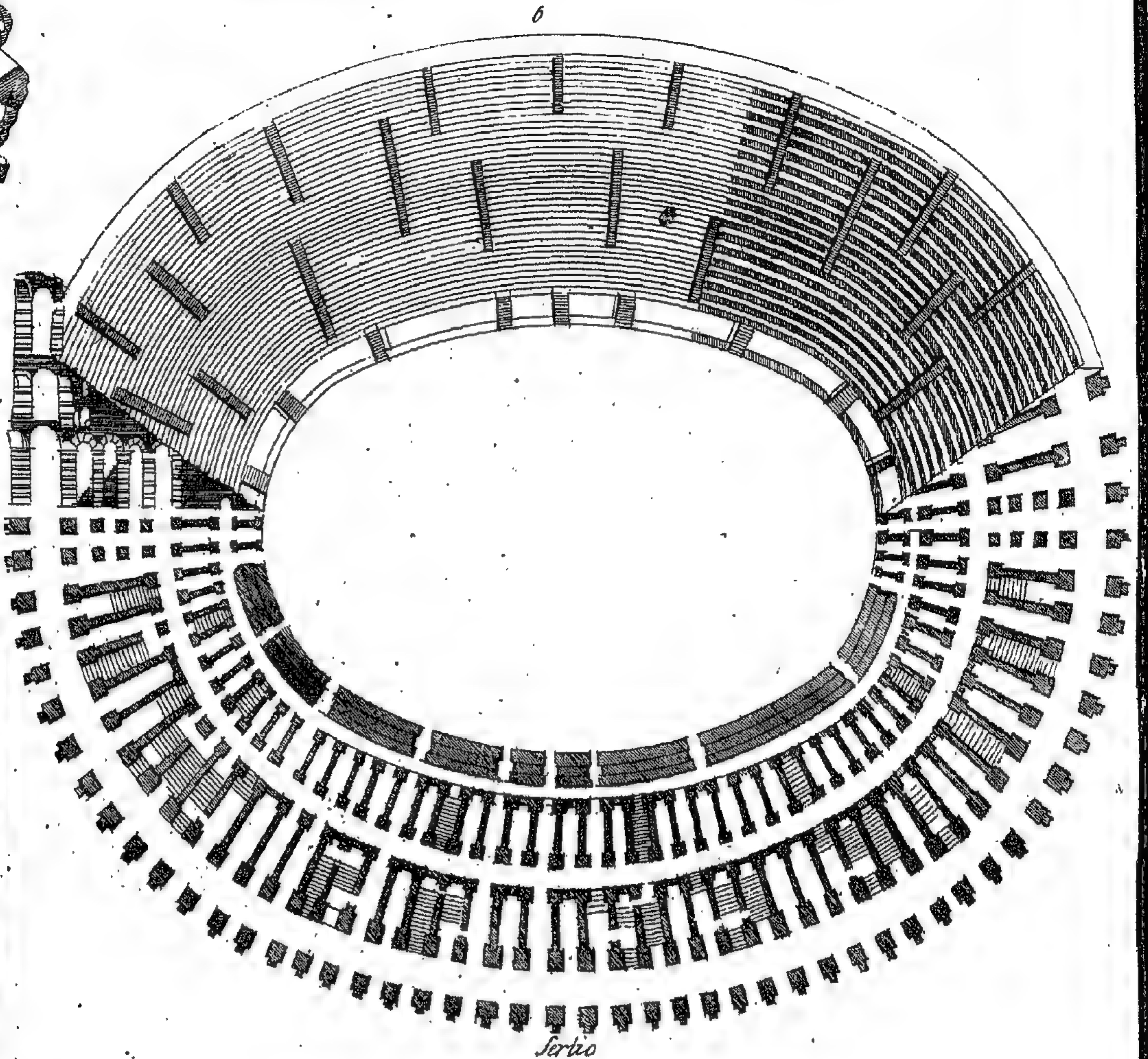
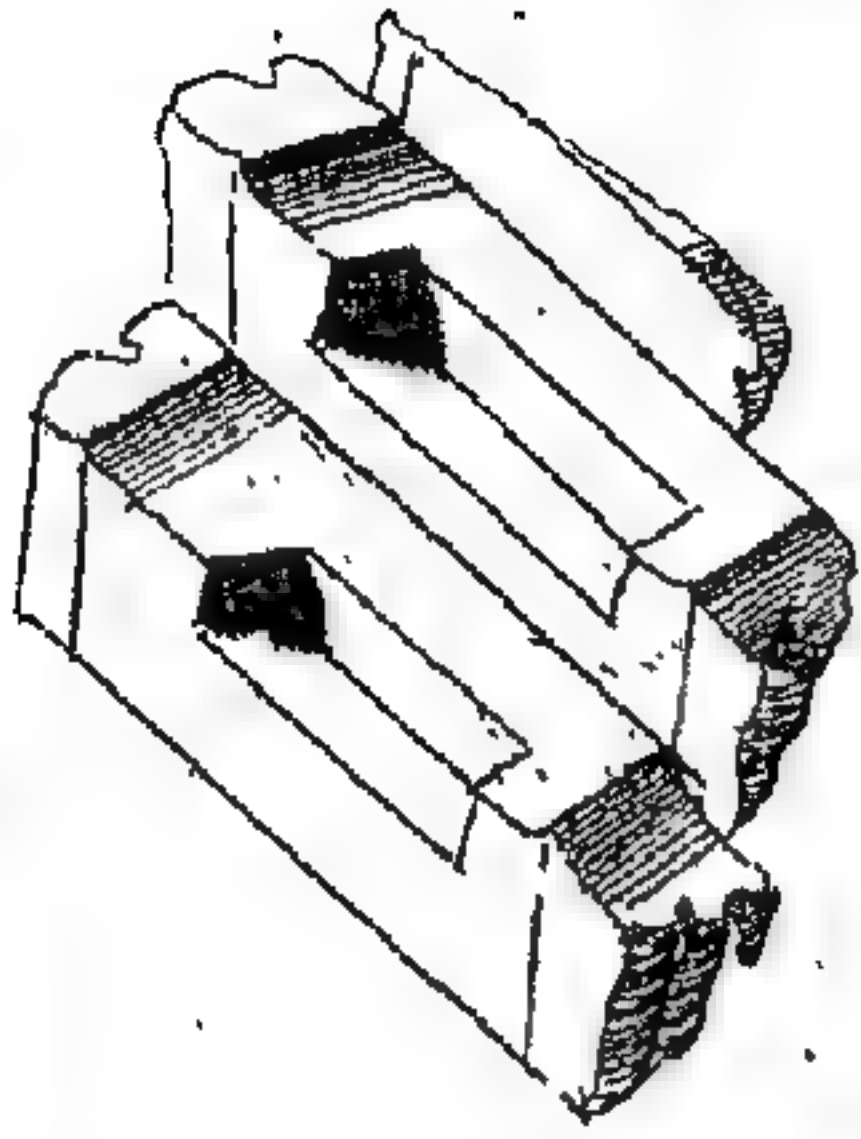




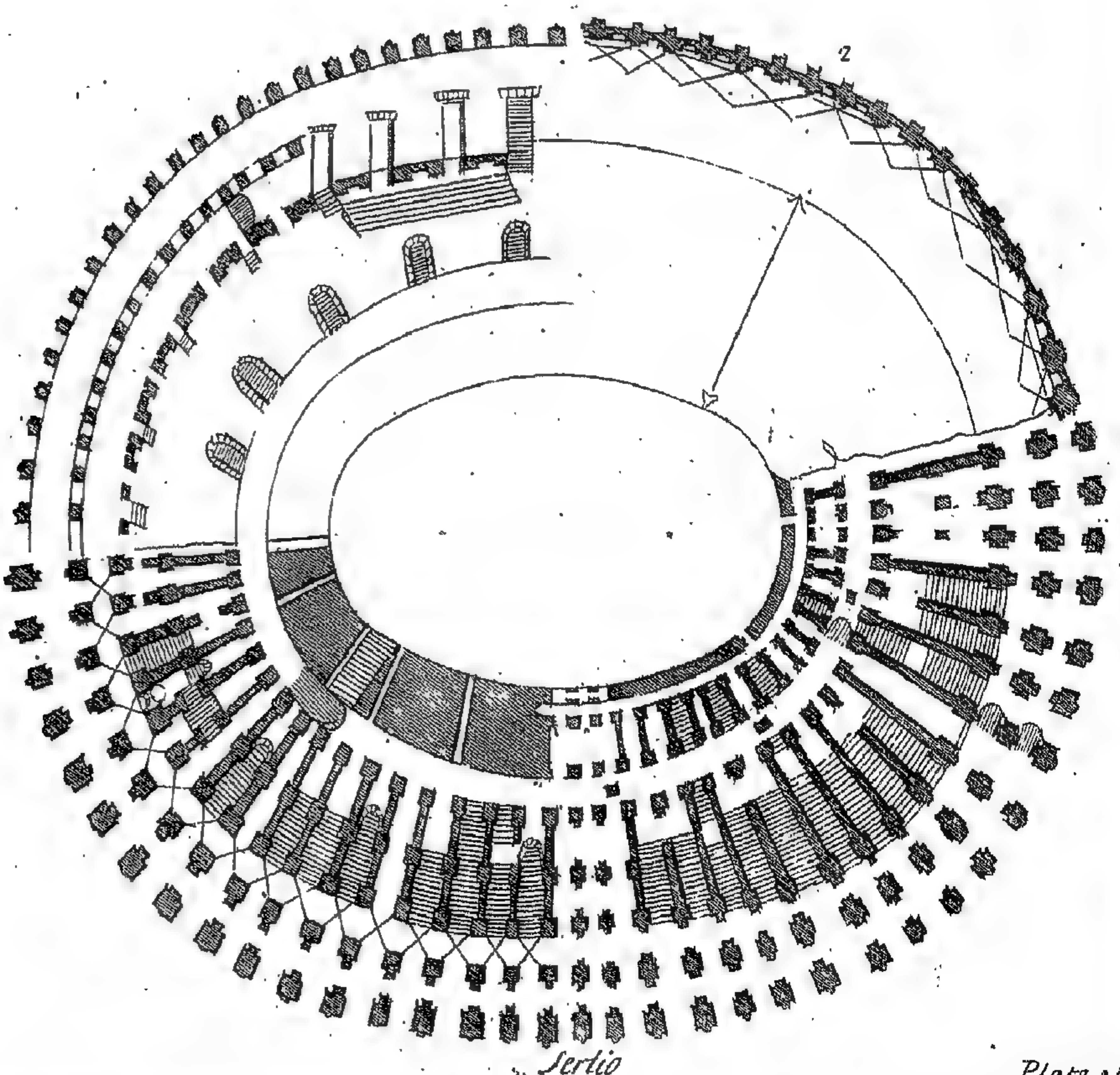
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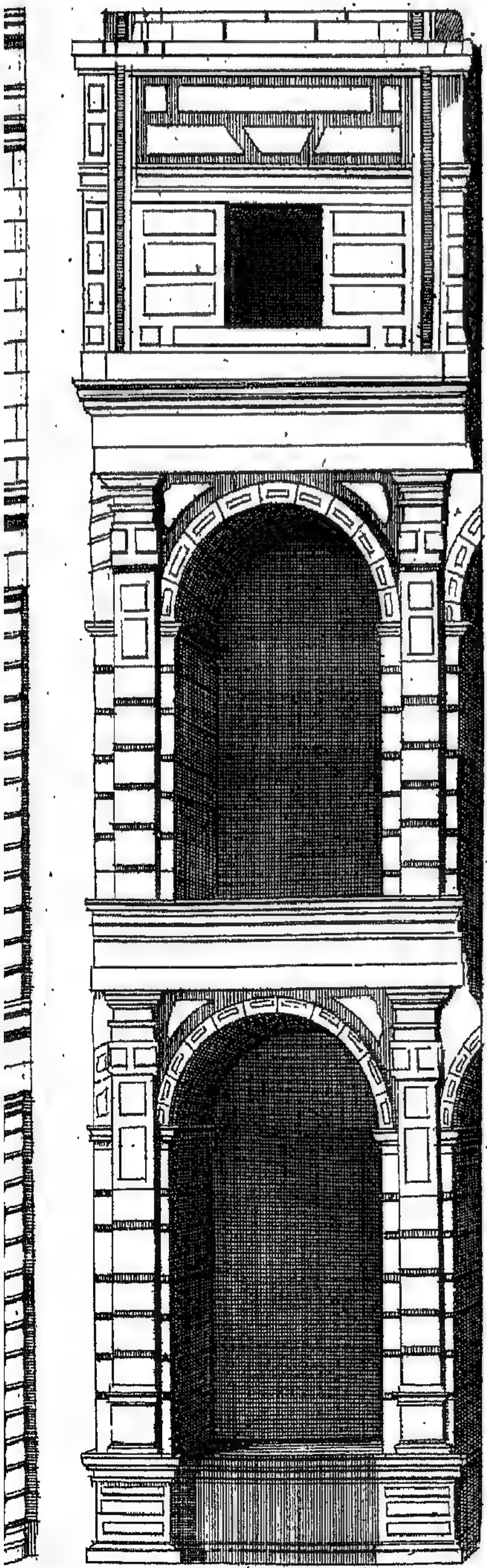
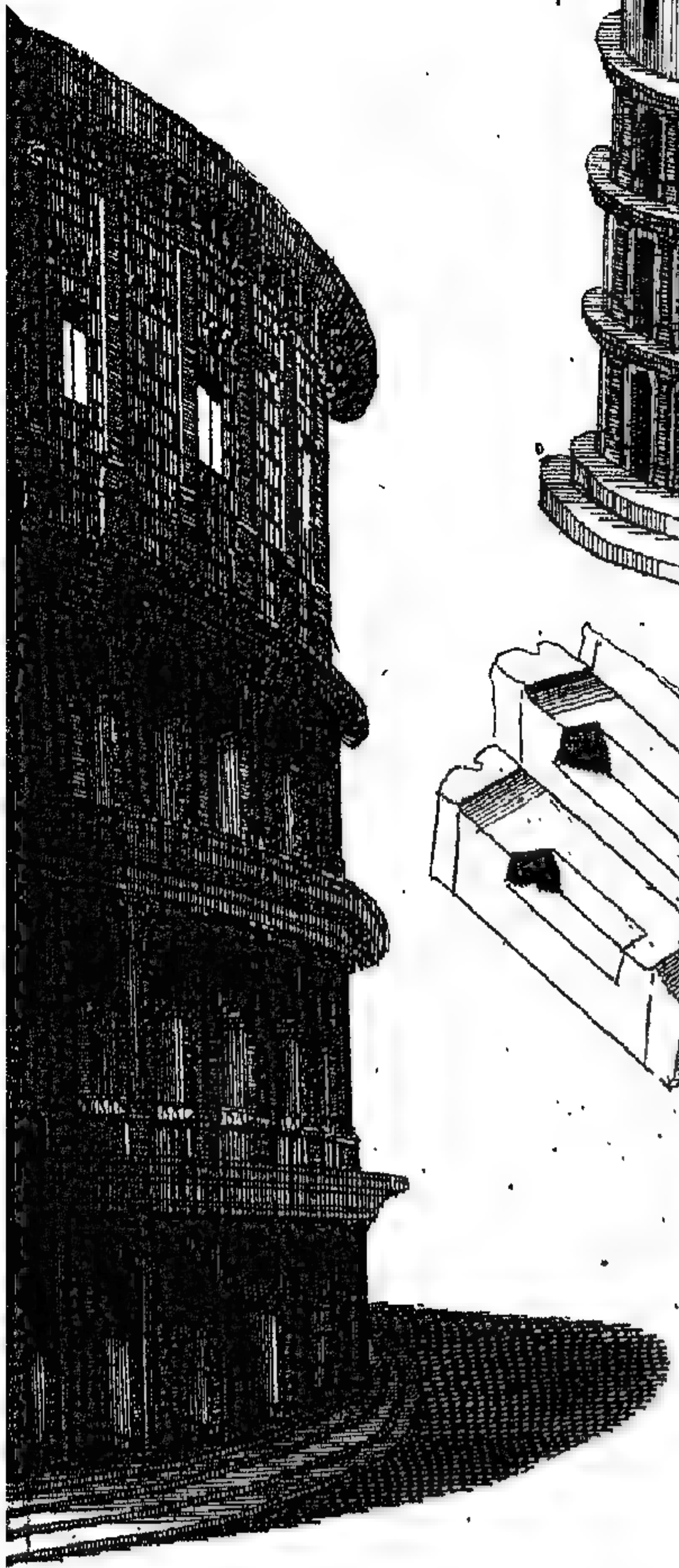
Mr. Letar Costa



Sertio



Sertio





The *Arenæ* were encompass'd with a Wall, upon which was the *Podium*: This was a kind of Box or Pulpit projecting out of the Wall, and that not only in Amphitheatres, but in Temples also and Houses, all which were call'd *Podium*. The *Podium* of the Amphitheatre was adorn'd with little Columns and Ballisters, and was the Place of the Senators, as also of the Magistrates, who sat there in their Curule Chairs, accompanied with Licitors and other Officers. It was also the Place where the Emperors sat, but then there was on that Occasion a kind of cover'd Throne erected. He that exhibited the Spectacle had likewise his Tribunal there, as had also the Vestal Virgins. Tho' this *Podium* was rais'd twelve or fifteen Foot high, yet would not the Senators have been safe from the Assaults of Elephants, Lions, Leopards, Panthers and other wild Beasts that engag'd upon the *Arena*, had they not been guarded against their Fury by certain Lattices or Grates that were fix'd all round, through which they could see without danger. There was also upon the Border of the *Podium* certain large Trunks of Trees, that were so contriv'd, as to turn round whenever any of the Beasts attempted to jump up, by which means they were thrown down again; but this however did not hinder but that on certain Occasions these Beasts would give some Disorder to the Spectators: To remedy which, *Pliny* says, they caus'd Trenches or Canals to be made all round, for their better Security.

IV. Above the *Podium* were Benches or Ascents contriv'd after the same manner as those in the Theatres; and as in Theatres, so there were here also two sorts of them: The first higher and broader, and carried quite round the Amphitheatre; the other lower and narrower, carried up from the bottom to the top in right Lines, and cutting the several Ranges of Seats as in the Theatres, so that they were more properly so many Stair-cases: There was however this Difference between these Stairs, at least the Stairs of *Vespasian's* Amphitheatre, and those of the Theatres, that these of *Vespasian's* did not cut or pass through all the several Benches and Precincts, but were carried from the middle of one Precinct to the middle of another; which without doubt was done to prevent the Trouble and Inconvenience that might arise had those small Steps been carried quite through from the bottom to the top. The Benches of *Vespasian's* Amphitheatre were a Foot and two Inches high, and two Foot and a half broad; which breadth was contriv'd for the more commodious Ingress and Regress, as also that there might be room for those that sat above to set their Feet upon, without incommoding those that sat next below them. We have already said what the Precincts or Cinctures were, namely Benches higher and broader than the rest, to distinguish the several Classes of Spectators, and also to make the Passage in and out easier to the great Crowds of People that came to those Spectacles.

V. From the Reign of *Caligula* the Senators had in the *Podium* Cushions under their Feet, and were allow'd to wear upon their Heads a sort of *Thessalian* Hats or Bonnets, as a Guard against the Injuries of the Weather. In *Vespasian's* Amphitheatre there are four Precincts observable, reckoning that at the top near the Portico. These Precincts were also call'd *Baltei*, or Belts. The Avenues, call'd by *Macrobius*, *Vomitoria*, were Doors at the top of the Stairs, to which they were led through certain private Passages. The Reason of their being call'd *Vomitoria*, has been given above in the first Chapter, and therefore need not here be repeated. There were also certain Steps contriv'd for the better coming at their Seats, and likewise for Conveyance of the Water down, as appears from certain little Channels that seem to have been made for no other Use. The Form of this Amphitheatre we here give after *le Serlio*, from whom *Justus Lipsius* also took his, together with that of the Stair-cases and Benches. We have already observ'd that what they call'd *Cunei*, was the Space between the Precincts



ctions and Stair-cases, or the Benches distinguish'd into Classes; and that the several Places in the Theatres were separated according to the Quality of the Persons by the *Lex Roscia*. The same was also done in Amphitheatres and *Circi*, in After-times; but at first they us'd to sit confusedly, and without Distinction of Persons. To the Senators therefore they appropriated the *Podium*: To the Knights the Benches from thence to the first Precinct, which generally consisted of fourteen Ranges. If at any time it happen'd that those Places would not hold them, they then sat in the Seats next above. The highest Places of all were for the Peasants, the Poor, and all such as were clad in Habits of a brown Colour.

Sometimes however, when the Concourse of People was very great at these Spectacles, as it happen'd when they were any thing extraordinary, no Order was then observ'd, but all sat promiscuously. In certain Places of the Amphitheatre there were certain Pipes for the Conveyance of odoriferous Liquors through, to perfume the Assembly with; which Liquors were for the most part Wine, with Saffron infus'd therein. Veils were also extended over the Amphitheatre to screen the Spectators from the Heat of the Sun, which Veils were commonly made of Linnen; but as Luxury and Extravagance anciently crept into every thing, as well as at this Day, so we find mention made in Authors of Silk Veils or Tents in the Amphitheatre, and sometimes of purple ones wrought with Gold. When they had not Veils over them, private Persons wore *Theffalian* Bonnets, *Petasi*, *Pilei*, or Umbrella's; but whether these Umbrella's were like our modern ones, or were worn upon the Head, I know not: I have however exhibited one from an antique resembling our Umbrella's at this Day, which has been already represented in the *Orgia of Bacchus* in the second Volume of this Work.

VI. The *Pegmata*, which, according to *Martial*, were in the middle of the Street, and near what they call'd the *Coliseum*, were certain Theatrical Machines several Stories high, artificially contriv'd either to draw up or to let down at pleasure, where Gladiators and others exhibited their various Feats. These Machines are seen represented upon the Reverse of certain Medals. *Pegmata* also signified sometimes certain Frames of Wood or Cases in a Library fitted to put Books in. The Word *Pegma* is general, and signifies any thing that's fix'd or fasten'd.

## C H A P. VIII.

I. *The Amphitheatres of Rome and Italy. That of Verona.* II. *The noble Amphitheatre of Capua.* III. *That of Puteoli.* VI. *And of Pola.*

I. **T**HERE were at *Rome* several other Amphitheatres, as that of *Statilius Taurus*, of which no Ruins now remain, and that of *Trajan*, which, as well as the former, was in the ninth Region of the City: But of these we know nothing more than that they were in the *Campus Martius*.

Several Cities in *Italy* had also their Amphitheatres, some Remains of which there are at this Day: Part of these Ruins are however confus'd, and without Form, and part still retain the Shape of an Amphitheatre, though ruin'd in many Places. There was one at *Alba* in *Latium*, some Ruins of which are said yet to remain. But the Amphitheatre at *Verona* is one of the largest and finest of all *Italy*: It's all of Marble; and tho' the first Circuit is almost ruin'd, yet there are some Arches remaining that have three several Orders of Building one above another. The *Cavea*, however, or inner part is in much better Condition than in



in any other Amphitheatre in *Italy*. The Stair-cases which answer to the *Vomitoria*, are pretty much like those of the *Coliseum*. The *Veronese*, who are very careful to preserve the Monuments of their City, are continually at work to repair this Amphitheatre.

II. The Amphitheatre of *Capua*, which I have both seen and examin'd, was a most magnificent Edifice, and inferiour to none but the *Coliseum* at *Rome*, which nevertheless it far exceeded in its exterior Ornaments. Four Orders of Architecture are there observable, as well as in the *Coliseum*. The first exterior Circuit was built of Stone of a prodigious Size, but the Inside was Brick. The exterior Face exhibited upon each Pillar in the first Range the Head of a Pagan Deity; on the top of each Pillar in the second Range a Bust of some God; and in the third Range an entire Statue. These Ranges of Heads, Busts, and Statues, seem to have compris'd the whole of Pagan Mythology and Superstition, and afforded one of the most noble Prospects in the World. But of all this stately Building we have nothing but the Profil in Miniature<sup>4</sup>, taken by the Order of *D. Cesar Costa*, Arch-bishop of that City, in the Chart he caus'd to be drawn of ancient *Capua*. The Ornaments we have been taking notice of, do not indeed appear, but we are assur'd both by the Inhabitants and the Arch-bishop of the Place, that they were formerly there.

III. The Amphitheatre of *Puteoli* is so ruin'd, that there is hardly an Ornament to be perceiv'd in it. We have however given the Profil of it<sup>5</sup>, as it is at this Day, after the late M. *Bulifon*, a Person very curious in Antiquities of this kind, who publish'd it in his Book entitul'd, *The Stranger's Guide to the Curiosities of Puteoli*. There is also a little Amphitheatre at the Foot of Mount *Cassin* near *Varro's* Country-Seat, but it has nothing remarkable. There are likewise some Remains of an Amphitheatre at *Otricoli*, a Town in *Umbria*, together with many great Ruins of ancient Buildings. The Amphitheatre of *Hispella* seems to have been a very large one; but is so ruin'd, that nothing can be made of it.

IV. That of *Pola* in *Istria* has the first Circuit entire: The Building is Rustick, but has three Orders of Architecture, the third of which is much less than the rest. We here present you with the Plan of it<sup>6</sup> after *le Serlio*, together with part of the Front<sup>7</sup> design'd by the same Hand. The two first Ranges of Building consist in Arches, of which there are seventy two in each Range.

I have now done with the Amphitheatres of *Italy*, many more of which that Country once had, every City therein having one of its own; all which are now level with the Ground, and the Materials of them employ'd in other Buildings. And indeed it's not so much to be wonder'd at, that so many are quite destroy'd, as that there are any Remains left, considering the Contempt past Ages had these sort of Monuments in: So that it's probable the Preservation of these is owing to the Difficulty they found in the Demolition of them.

## C H A P. IX.

- I. A great Number of Amphitheatres in Gaul. The Amphitheatre of *Nîmes*.  
 II. The magnificent Amphitheatre of *Autun*. III. The Amphitheatre of *Tintinniac*.  
 IV. An Amphitheatre at *Italica* in Spain.

I. **T**HE Gauls had so great a Number of Amphitheatres, that they might vie with *Italy* therein, especially in the Southern Parts, as *Provence*, *Languedoc*, and *Guienne*; but they have not been so careful to preserve them as the



the *Italians*. There are some Remains of one at *Frejus*, an Episcopal City in *Provence*. *Arles* has also some considerable Remains of an Amphitheatre, that seems to have been a magnificent Structure: But that of *Nîmes* is without question the most entire of any that now remain<sup>1</sup>. The Order is *Dorick*, with two Ranges of Pillars, without reckoning a lesser Range that terminates the Building at the Top. The Inside of the Theatre, according to the Design taken by Order of the late M. *Flecbier*, Bishop of *Nîmes*, and printed with the Geographical Map of his Diocess, has something peculiar, that's not observable in other Amphitheatres. There are no Stair-Cases in it to go up to the several Seats, but in their Stead a great Number of Gates call'd *Vomitoria*, for the more commodious Passage of the Multitude in and out: I do not observe in it any Precincton; but that may possibly be owing to the want of Skill in the Person that made the Drawing. There was also at *Bourdeaux* a large Amphitheatre, the Ruins of which I have seen<sup>2</sup>, and cou'd easily perceive its oval Form; but that was all I cou'd make out. I have been often at it, and if I remember right, the *Arena* of it was very large, and not inferiour to that of the *Coliseum* at *Rome*. There are also some Remains of an Amphitheatre at *Saintes*, but not near so big as that at *Bourdeaux*.

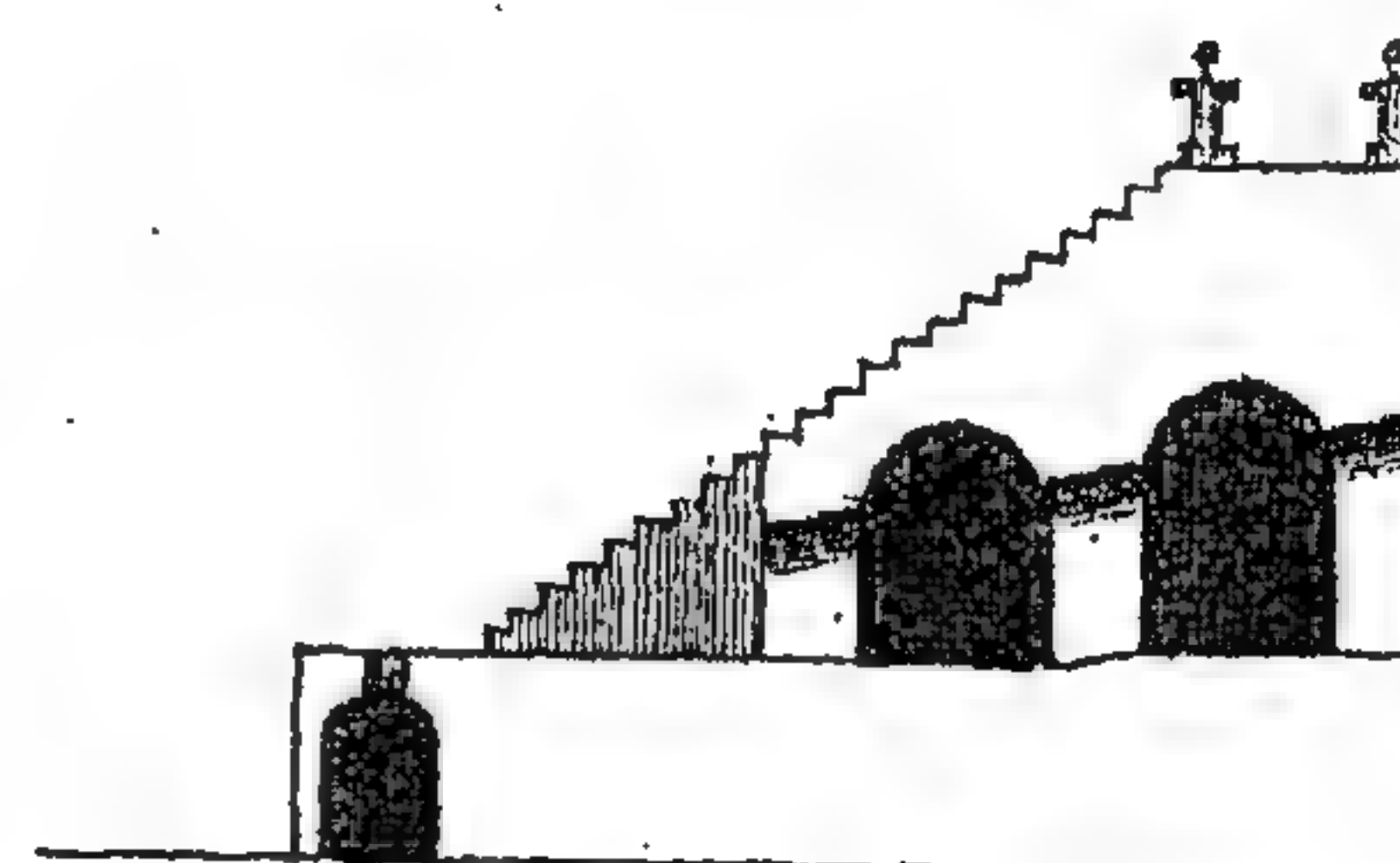
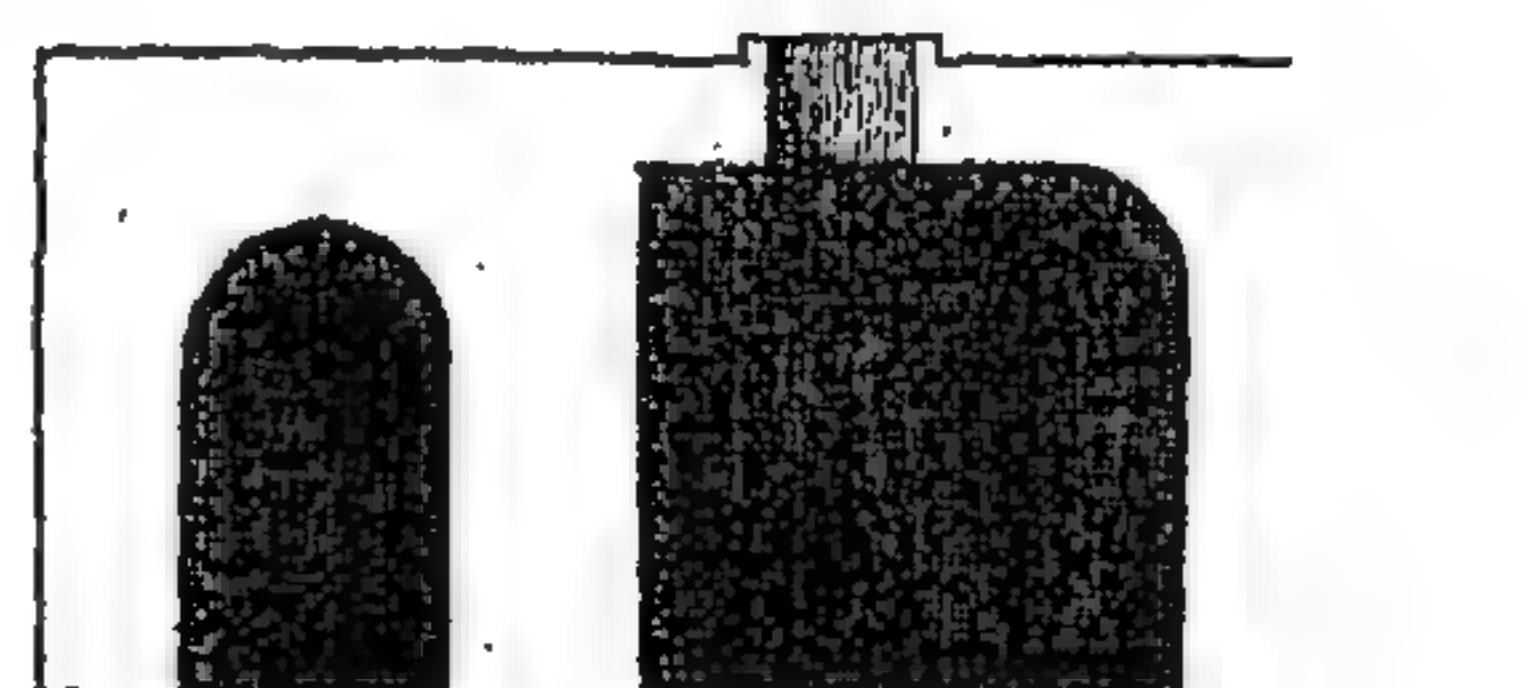
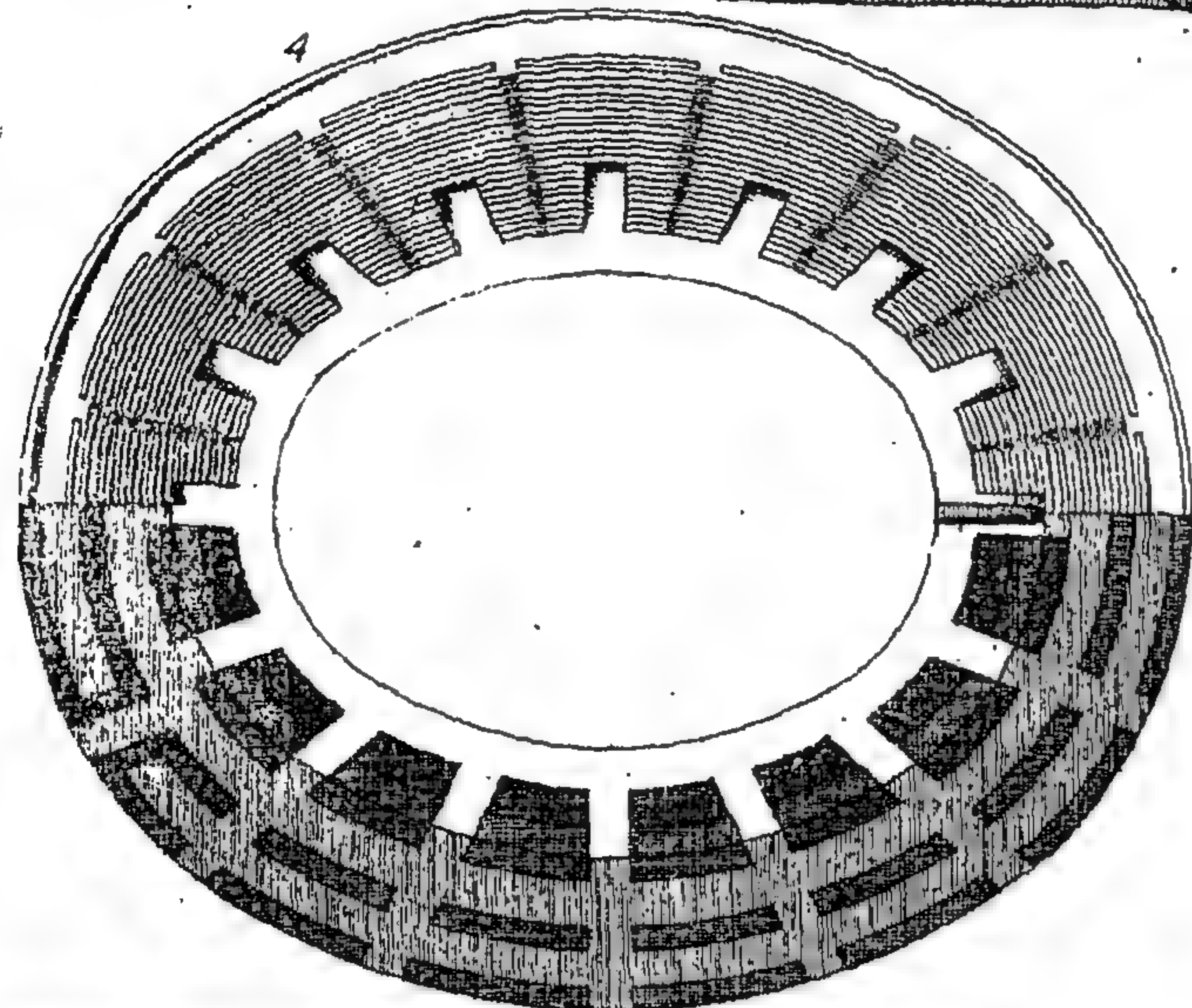
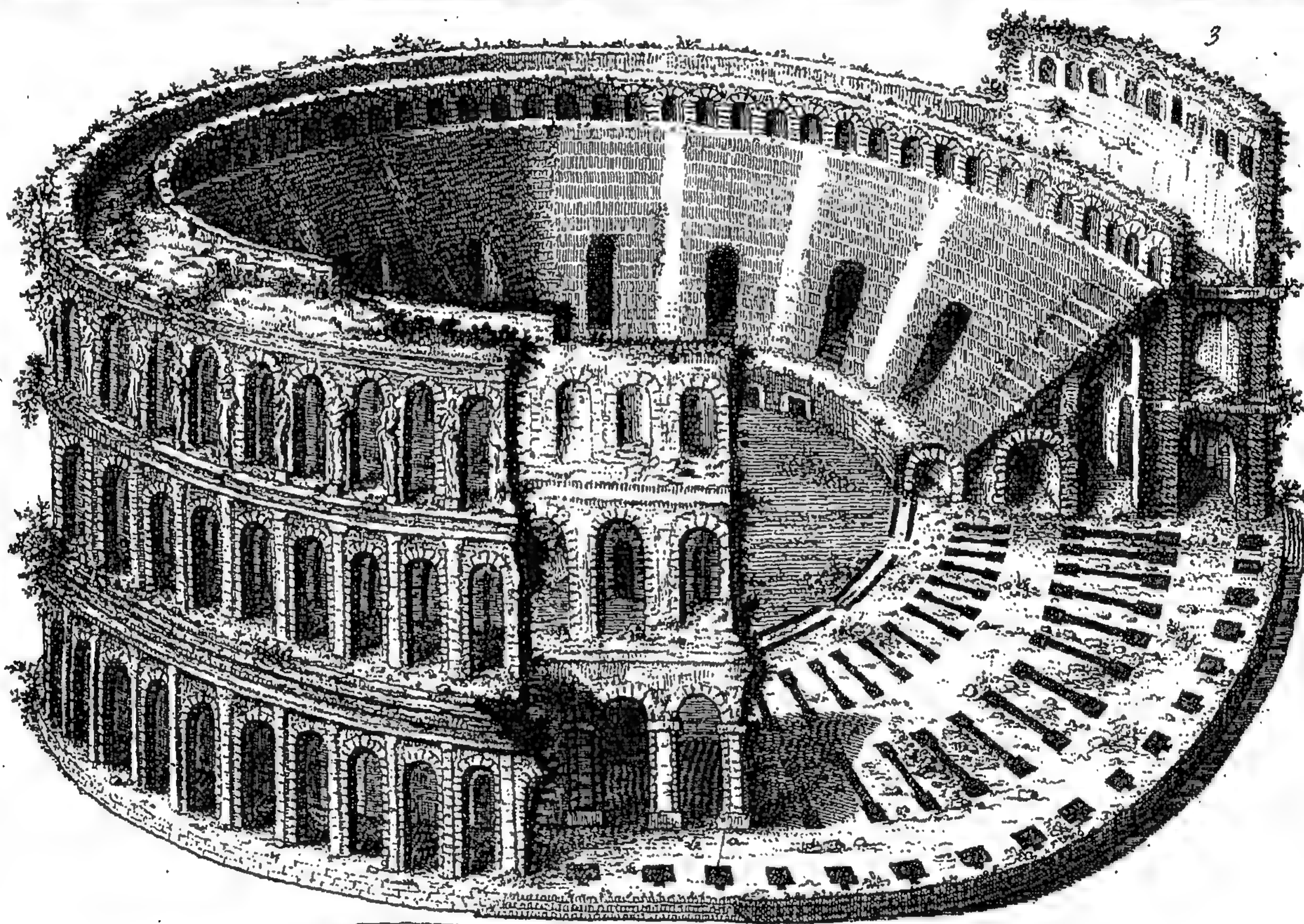
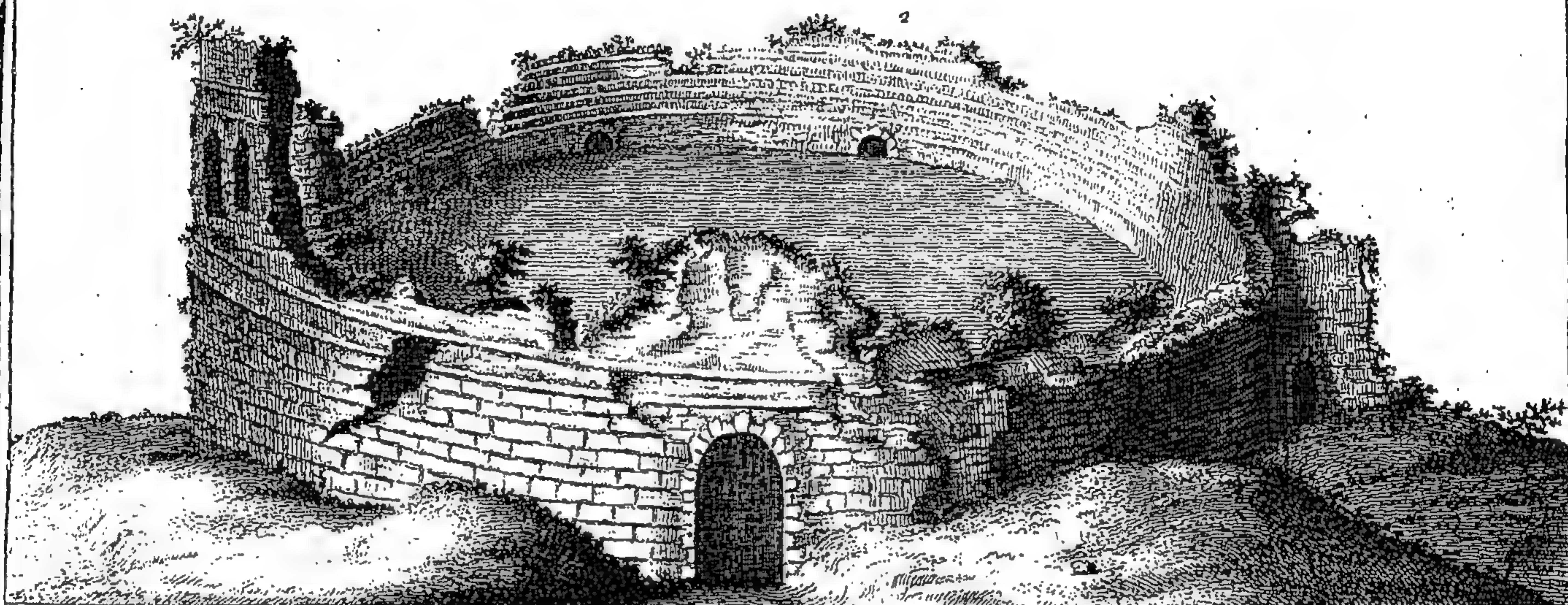
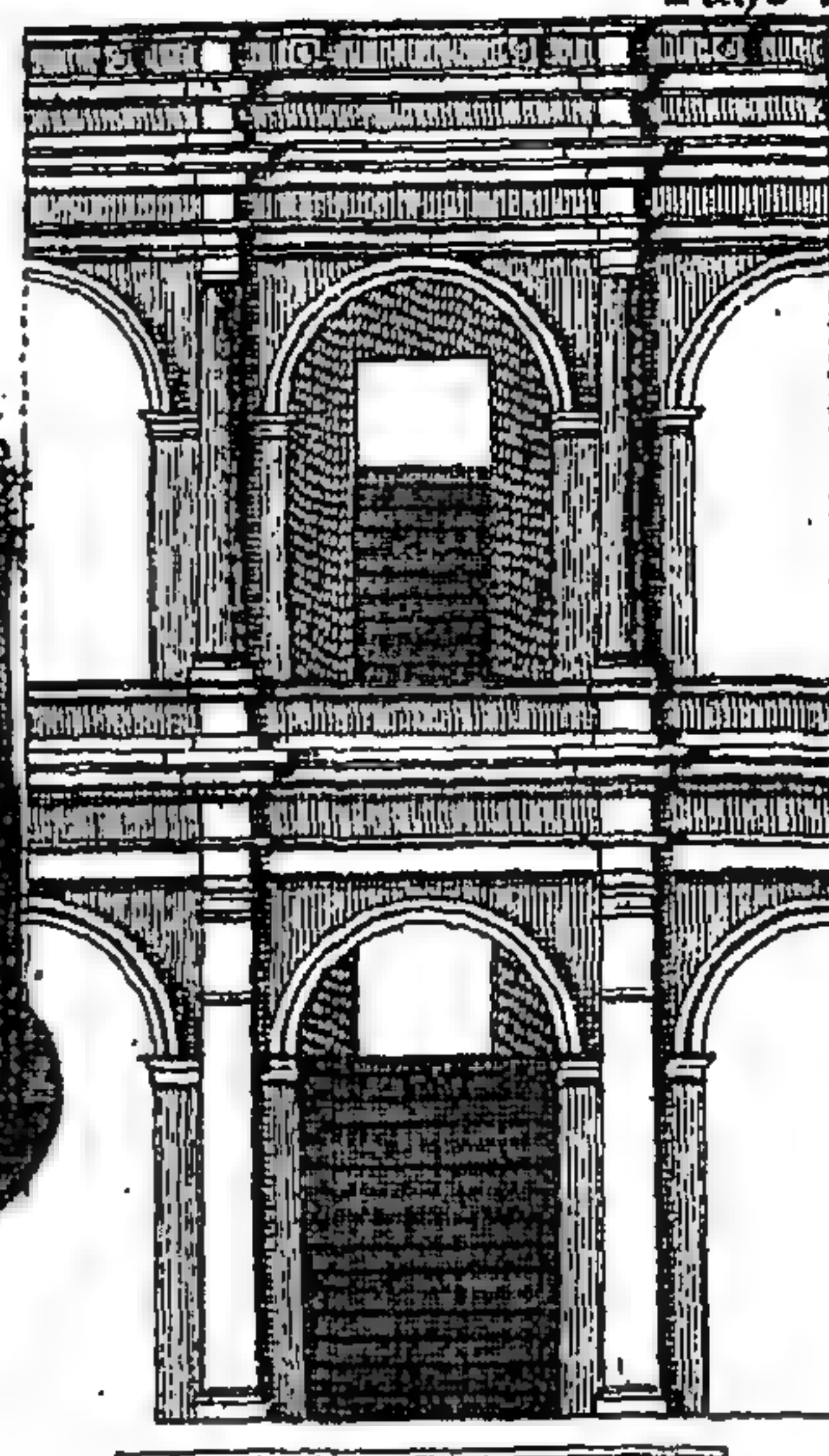
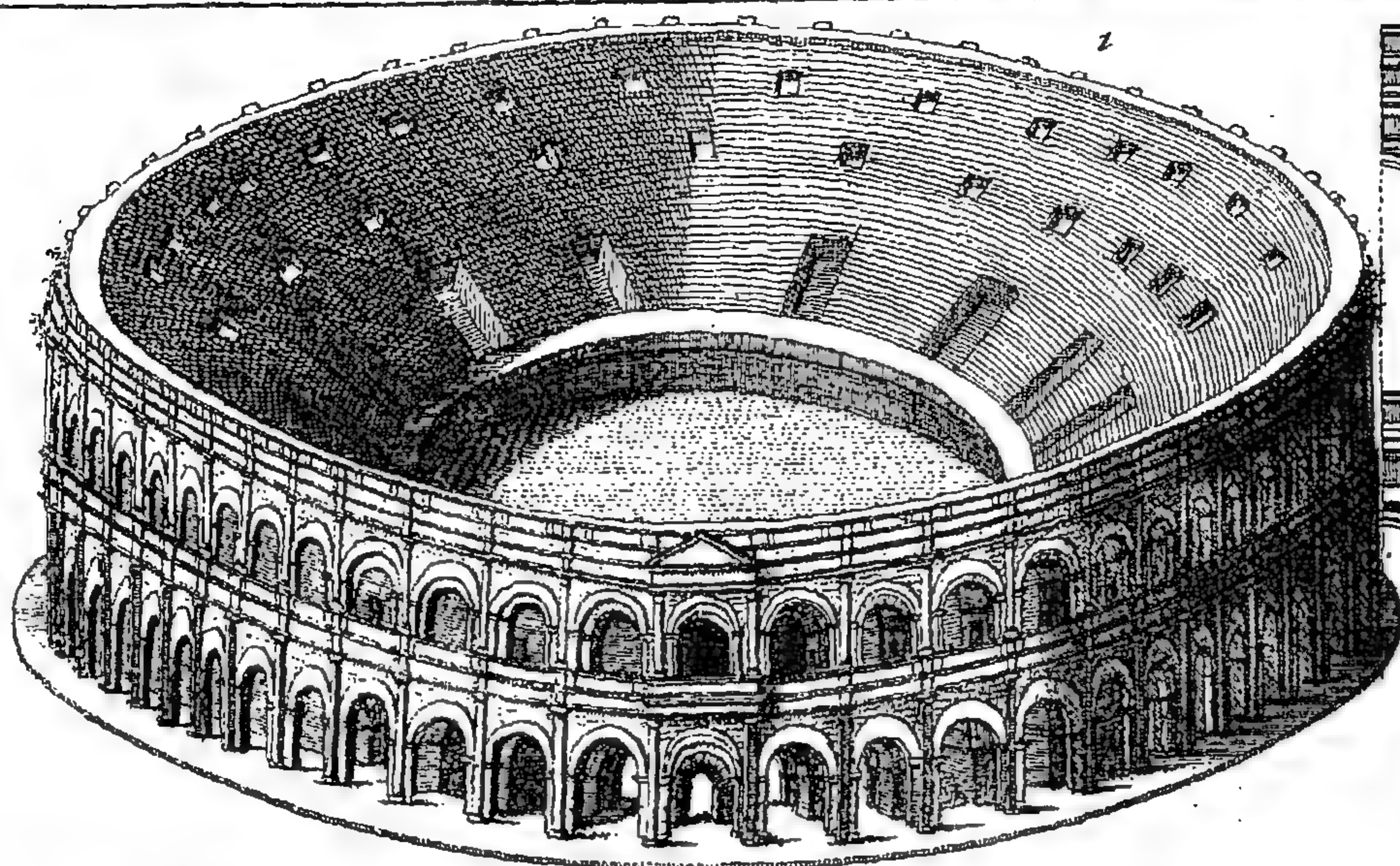
3 II. What remains of the Amphitheatre at *Autun*<sup>3</sup>, which is the old City *Bibraſte*, and was one of the largest and finest Cities of *Gaul*, gives us a noble Idea of that Building. The exterior Circuit consisted of four Orders of Architecture, as well as the *Coliseum* at *Rome*: And according to the Design copied after *Auberi*, there seems to have been *Vomitoria* that led to the Stairs, which Stairs are dispos'd in much the same Manner, as those in the *Coliseum*. No Precinctons are here observ'd to distinguish the several Classes of Spectators, which without doubt is the Fault of the Person who made the Drawing, it being by no means probable that so great an Amphitheatre as this, where there was so long a Gradation of Seats, shou'd be without them. We here exhibit it as *Auberi* had it engrav'd; and shall give below the Form of a certain Instrument found there, which is thought to have serv'd for binding the Feet of the wild Beasts in the Dens of the Amphitheatre. 'Tis said, there are many other Ruins of Amphitheatres about *Autun*; which shews how considerable a City it has formerly been: But that appears also from other old Monuments and Edifices, seen both in this City, and about it. There are likewise some Remains of Amphitheatres at *Mets*, *Orange*, and a great many other Cities in *Gaul*.

*Justus Lipsius* has given us for an Amphitheatre the Remains of an extraordinary Building found at *Douë* in *Anjou*, part of which was in being in 1584, when the Plan of it was taken. But *Hadrian de Valois* (in his *Galliarum Notitia*) has shewn that it was one of the Castles of the old Kings of *France*, and that it never was an Amphitheatre.

III. As to the *Arenæ*, or Amphitheatre of *Tintiniac*, we know nothing more than what the celebrated *Balufius* has left us in his *Tutelsenian History*. 'There was formerly, says he, at about a League from *Talle* (*Tutela*) in the Parish of *Nave* and Territory of *Tintiniac*, a considerable City, some Ruins of which yet remain; and among other things the Ruins of an Amphitheatre two hundred Foot long, and a hundred and fifty Foot broad; the Dens and Grots of which, that now remain, I saw in my Youth. Many Medals of *Roman* Emperors are there found, some of Gold; ancient Urns of Stone, Earth, and Glas; sacri-ficial Instruments; Marble Heads of Men and Women; among which is one crown'd with Laurel, that seems to be the Head of some Emperor. Many old earthen Pipes also have been there found, which had serv'd for some Aqueduct; likewise a Well of such a Depth, that no Bottom cou'd ever be found, and ma-

ny







ny other antient Monuments. The old Geographers and Historians have, notwithstanding all this, never made the least Mention of a City in this Place; nor is there any Notice taken of it in the old Titles of Churches and Monasteries. The Place where the Ruines of this Amphitheatre are, is call'd *les Arenes de Tintiniac*; and since the People of *Nîmes* and *Arles* call their Amphitheatres *les Arenes*, it may from hence be conjectur'd that the City was antiently call'd *Tintiniac*, unless perhaps it be the *Ratiastum* of *Ptolomey*.

IV. To these Amphitheatres I have added that of *Italica* near *Seville*, sent me by Dr. *Emanuel Marti*, Dean of *Alicant*, a Person celebrated for his Erudition, and Skill in Antiquity, as may be seen by his Dissertation upon the Theatre of *Saguntum*, above inserted. To his Plan of the Amphitheatre he has added the Profil, such as it is at this Day, that is, almost quite ruin'd and demolish'd: But as the Profil exhibits nothing but Ruines without Form or Shape, we have declin'd engraving it, and shall content our selves with representing the Plan<sup>4</sup> only. This Amphitheatre was preserv'd almost entire until later Times; when the Magistrates of *Seville* finding their City threaten'd with Inundations of the River, order'd it to be demolish'd, and the Materials to be employ'd in making Ramparts to stem the Violence of the Floods. Thus was this Amphitheatre ruin'd, and nothing left thereof but what was found too difficult to demolish. It resembled that of *Nîmes* in this respect, that the *Podium*, which was the first Story, was very large and spacious: We have already observ'd that this was the Place where the Senators and Magistrates sat. The Gates that answer'd to the *Podium* are in both also very wide and high; and through these it probably was that the Senators and Magistrates went to their Places. They might also serve for the Knights, who sat in the first Class of Seats above the *Podium*. The Stairs in this Theatre are carried up from the *Podium*, to the uppermost Seats of the Portico.

## C H A P. X.

*I. The Sports of the Amphitheatre; and first of the Gladiators. II. The Form of the Oath taken by the Gladiators. III. Several Sorts of Gladiators. IV. Their Battles.*

I. HAVING done with the Descriptions of Amphitheatres, and represented the Forms of so many of them, it now remains that we give an Account of the Sports that were exhibited there. Among these the most frequent and bloody of all, was that of the Gladiators, which Custom is thought to have been borrow'd from the *Hetruscans*, the *Romans* having borrow'd many other Usages from them. The Origin of this Sport arose from the ancient Custom of killing Captives, at the Funerals of great Men. But that they might seem to abate something of that Barbarity, *Servius* tells us in his Commentary upon *Virgil*, that they afterwards oblig'd them to fight with one another, at the Tombs of their Friends. These Gladiators were call'd *Bustuarii*, from *Bustum*, which at that Time was the Name of the Place where the Ashes of the Dead were buried. The first Shew of this kind exhibited at *Rome*, was in the Year 490, *A. U. C.* under the Consulship of *Ap. Claudius*, and *M. Fulvius*. These Shows were in the beginning given only at the Funerals of Senators and chief Magistrates; but it afterwards grew into a Custom among private Persons also, who sometimes order'd in their Will, that their Fu-



nerals shou'd be celebrated with Gladiators: Nay, they had them also sometimes at the Funerals of their Women. Nay they stopt not there, for in Time the Gladiators were introduc'd into their solemn Feasts, and several Pair of them brought into the Dining-Room to entertain the Guests with their Combats; so much were the ancient *Romans* delighted with Blood and Slaughter. In short, the Custom became at last so common in *Rome*, that there was hardly any great Solemnity celebrated without them. Thus they exhibited them in Honour of their Birth-Day, at the Dedication of any great Building, at the *Quinquennalia*, the *Decennalia*, and the *Vigesimalia*. As to the Condition of these Gladiators, they were at first Slaves and Captives; but in process of Time, Criminals were condemn'd to be Gladiators. It also became a Custom to sell their Slaves for Money, that were strong and able: And what is more, even the Freemen offer'd themselves voluntarily to be Gladiators, for the sake of Honour, and to give a Proof of their Strength, Address, and Courage.

II. The Form of the Oath they took to their Masters, as it is in *Petronius*, was this: *I am ready to be burnt, bound, scourg'd, and dye by the Sword, to do the Duty of a Gladiator.* The Emperor *Gordian III*, *Capitolinus* says, had two thousand Gladiators call'd *Fiscales*, from their being maintain'd out of the Emperor's *Fiscus*, or private Treasury.

III. But this Gladiatorial Rage stopt not here neither: For young Noblemen of the first Quality, when they had ruin'd themselves by their Debauchery, and wasted their Estates and Fortunes, or when they wanted to gain Favour with the Emperor, wou'd take up the Profession of Gladiators, and fight at the publick Sports, tho' with some Mark of Distinction from the rest: Nay, this Madness infected the very Women too; for they also engag'd at these publick Encounters, and sometimes with such Fury, as to kill one another; but that not often.

Among these Gladiators, those they call'd *Secutores* were such as follow'd the *Retiarius*: They were arm'd with a Buckler and Helmet, and for their Weapons had a Javelin and leaded Staff to parry the Stroaks of their Adversary.

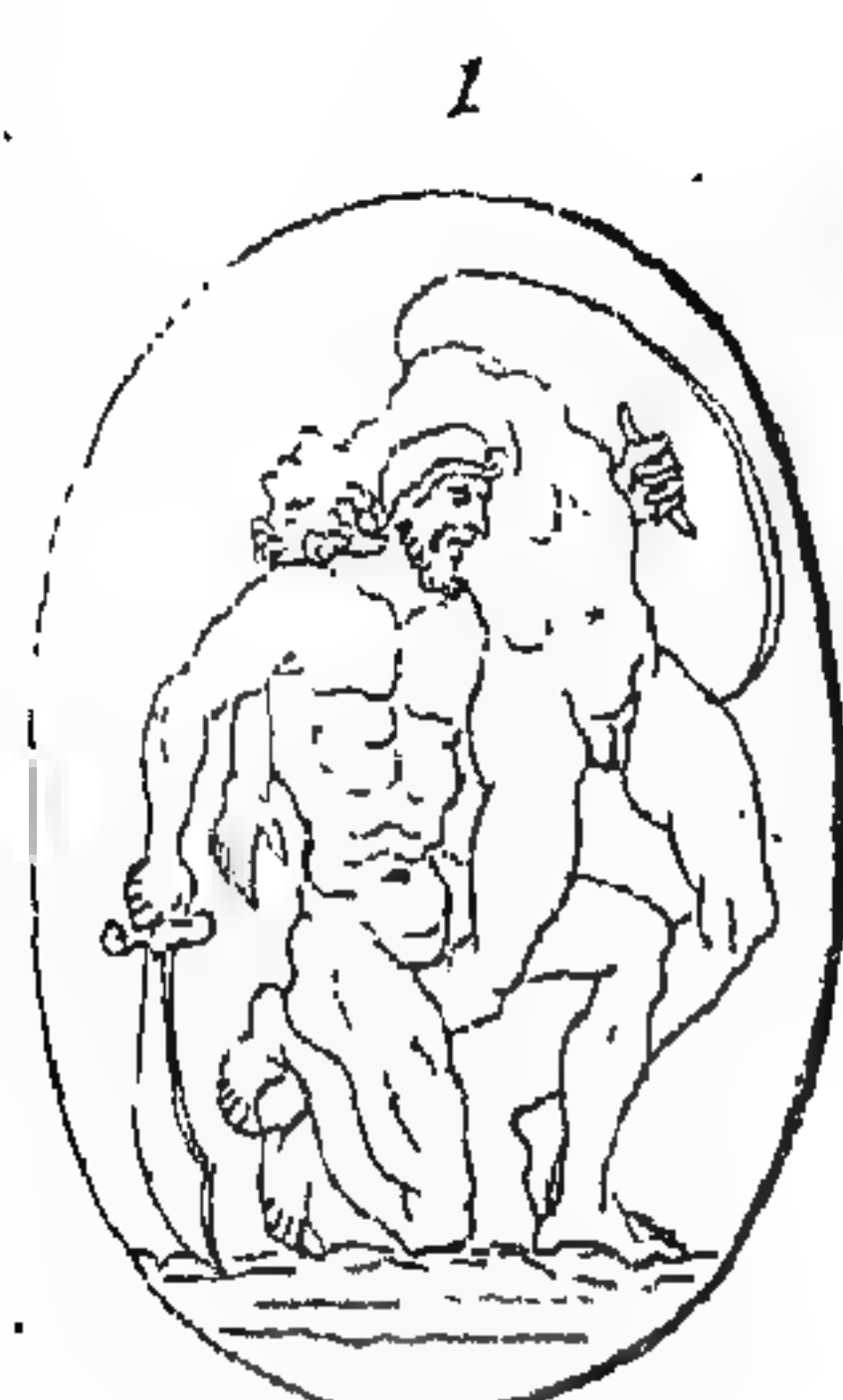
The *Retiarius* engag'd both the *Secutor* and the *Myrmillo*, and was so call'd from a Net he carried to entangle his Adversary in, until he cou'd dispatch him with his Trident, which he had in his other Hand: He wore neither Helmet nor Shield, but cast his Net only, and then fled if he happen'd to fail of catching his Adversary.

The *Myrmillones* seem to have been so call'd from a *Gaulish* Shield, call'd *Scutum Myrmillonium*. They were also call'd *Galli* from their Country, and upon their Crest had a Fish pourtray'd. The *Myrmillo* fought with the *Retiarius*, who during the Combat us'd to sing these Words: *Non te peto, piscem peto, quid me fugis Galle?* Why dost thou fly me *Gaul*, 'tis not thee I pursue, but thy Fish?

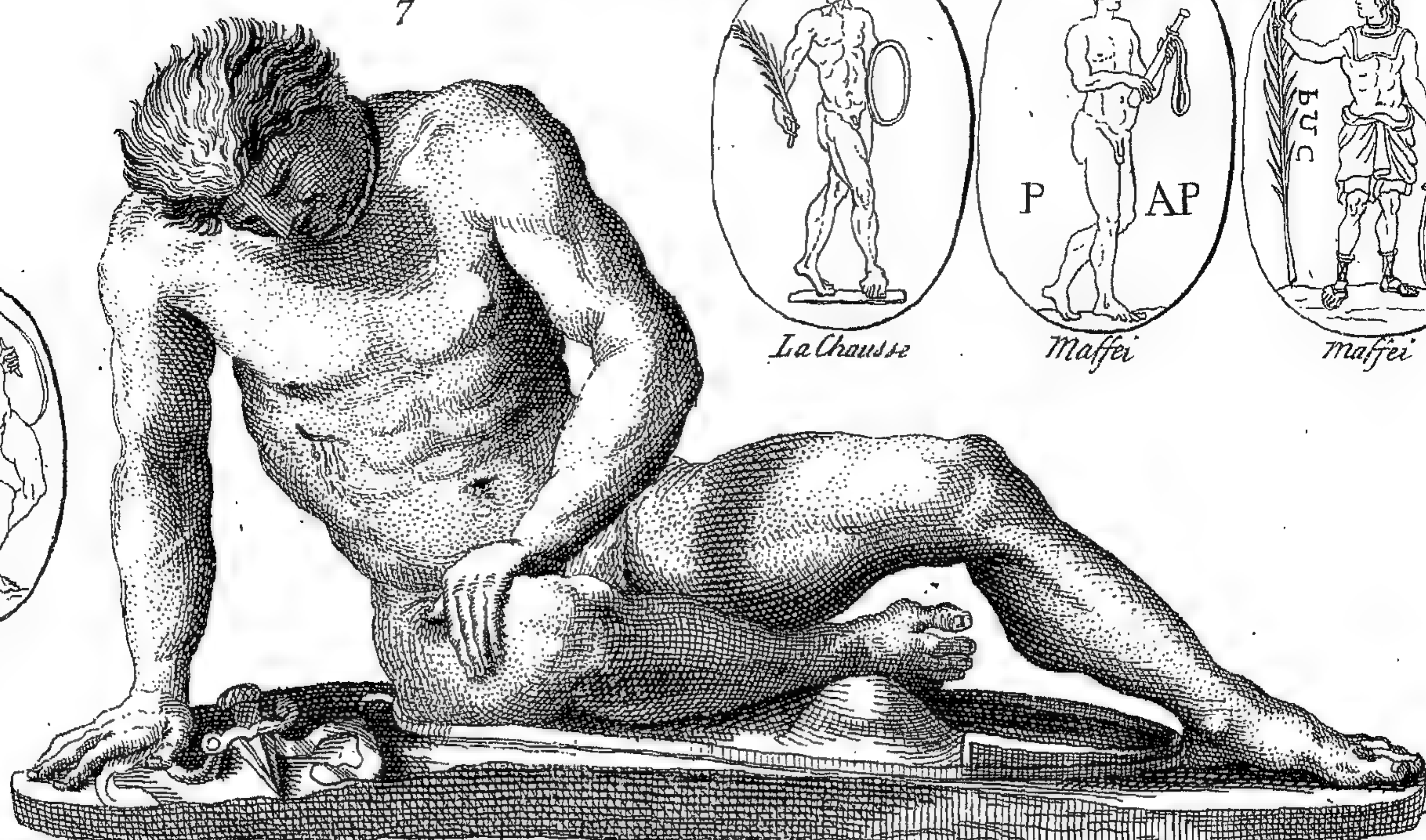
IV. In the beginning, as we have observ'd, the Combats of these Gladiators were fought at the Sepulchres of Noblemen, from whence they were afterwards introduc'd into their *Triclinia*; and at length into the *Forum*, the *Circos*, the Streets, and High-ways; and in short, where-ever the People assembled together: But the proper and ordinary Place of this Sport was in the Amphitheatre, as soon as ever they had one at *Rome*. Thither they were brought to the Combat in great Pomp and Ceremony, and when they arriv'd in the *Arena* were divided into Pairs. The Signal to engage, was given by Sound of Trumpet: Those that were wounded, or being hard press'd by the Adversary, were afraid of being kill'd, laid down their Arms and begg'd Quarter. Upon which if the Shouts of the People were on their Side, they were then spar'd for that Day; but if against them, they were kill'd upon the Spot: For the Masters generally follow'd the Voices of the People; so that if the Cry was *recipe ferrum*, they were immediately kill'd without Mercy.

The





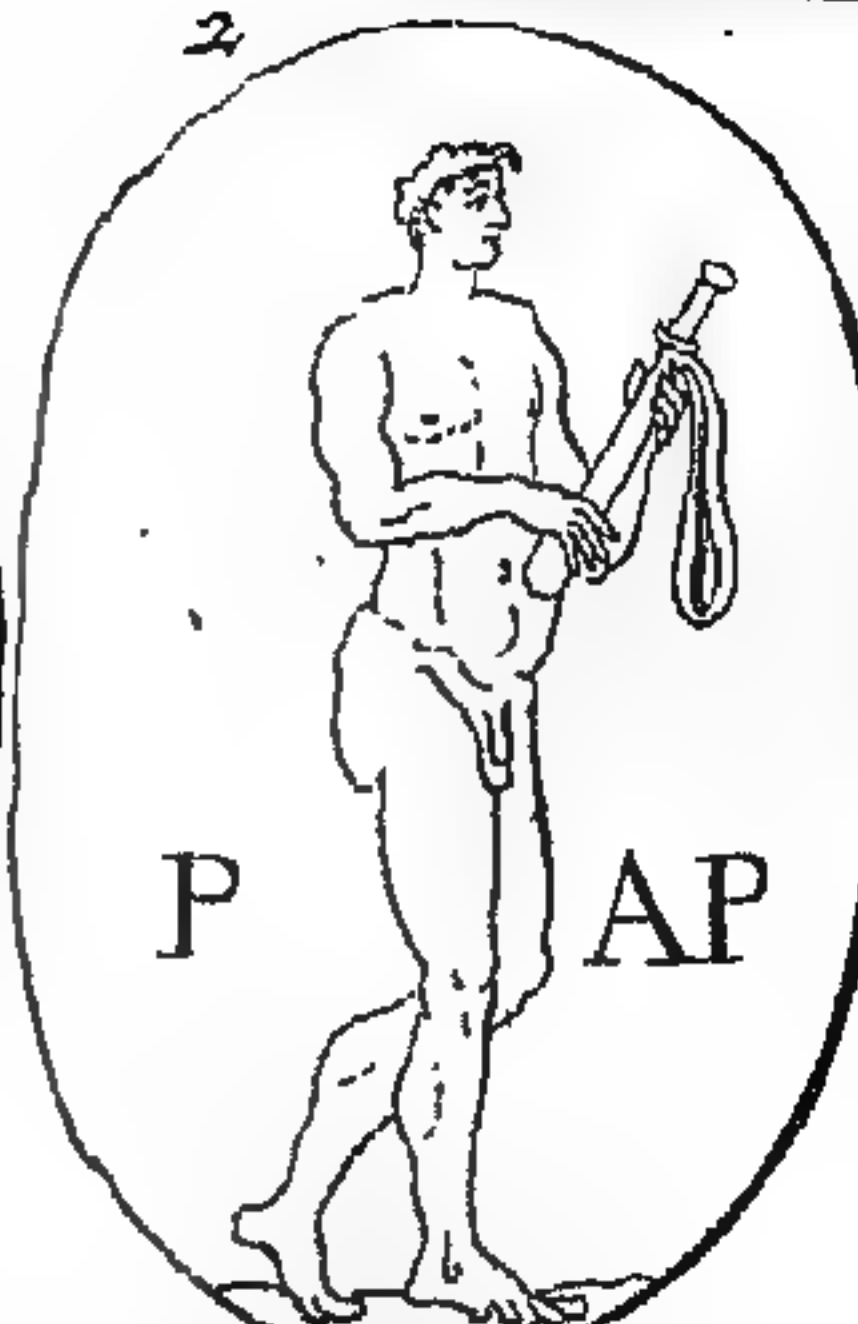
Maffei



Raccolta Maffei



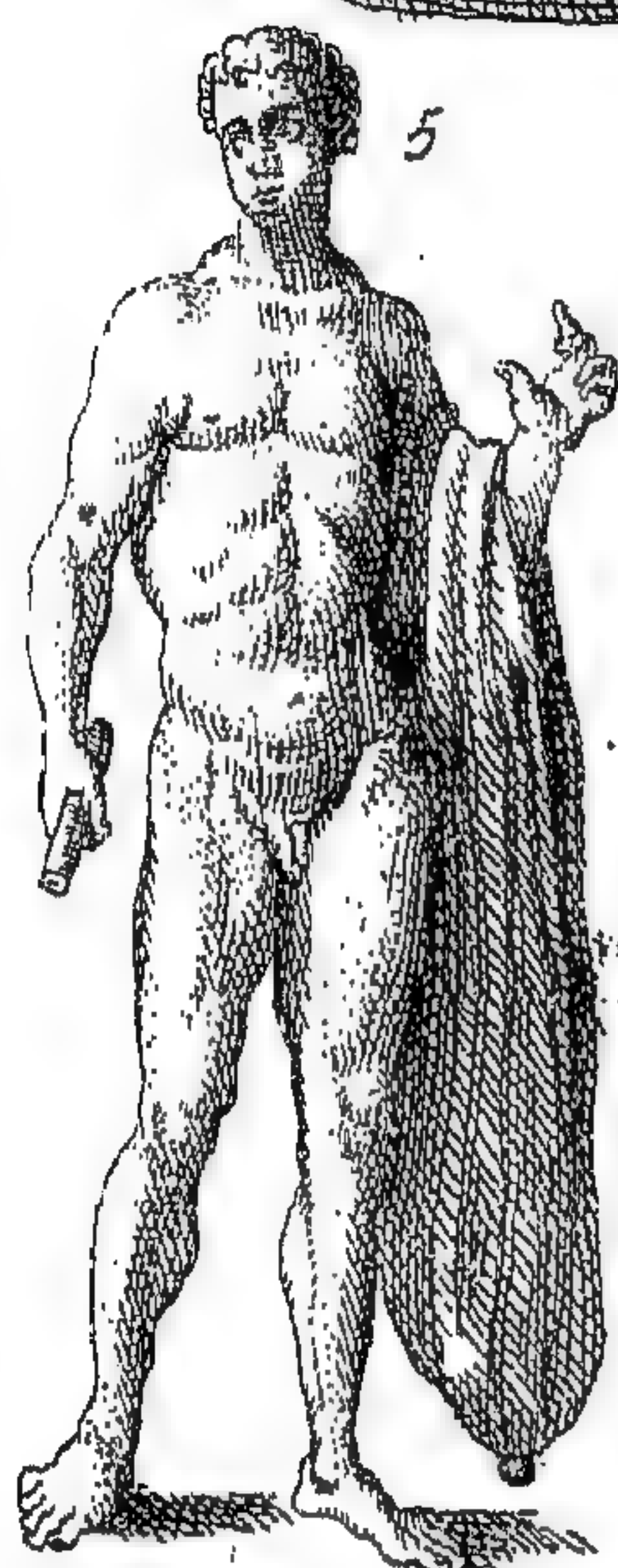
La Chausse



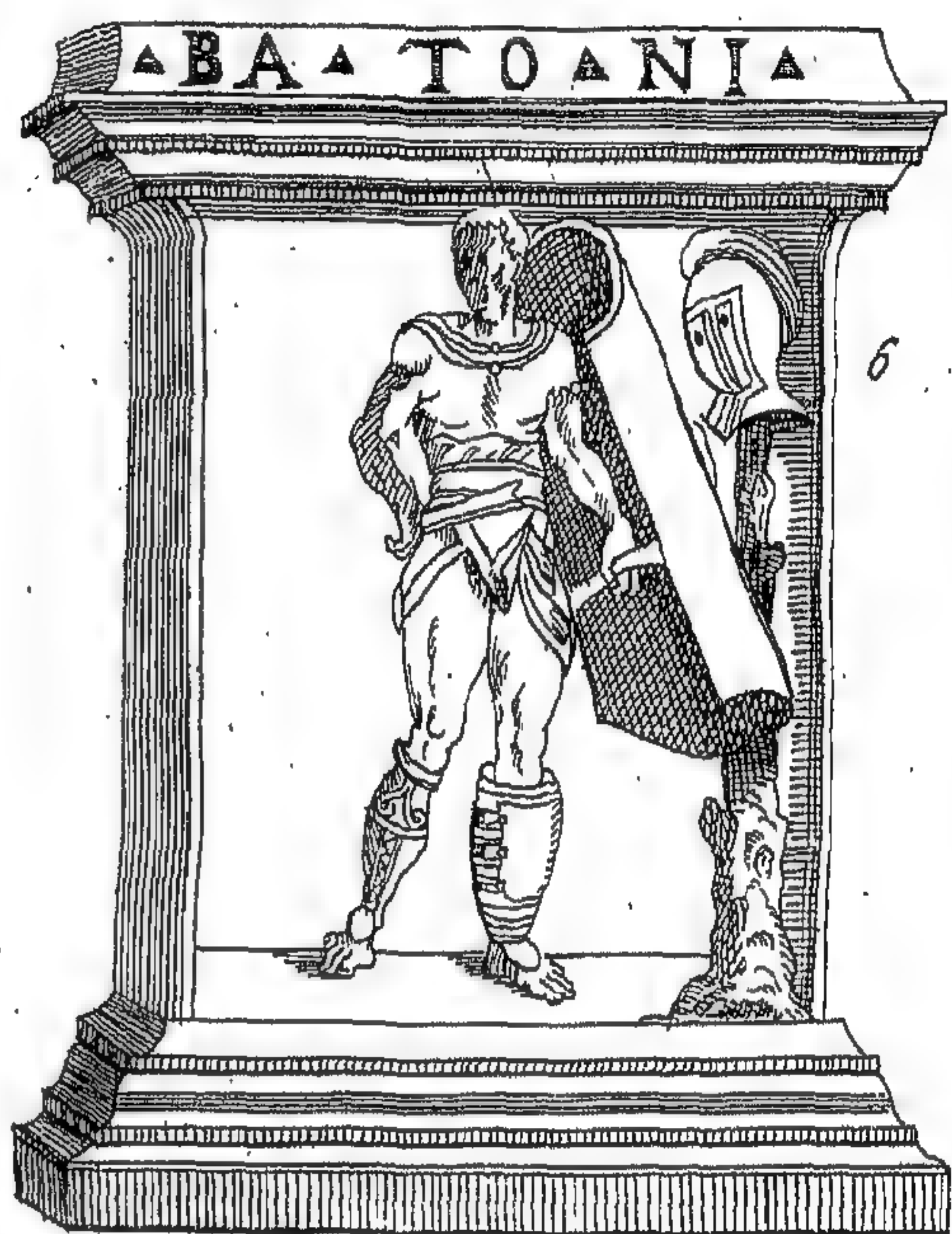
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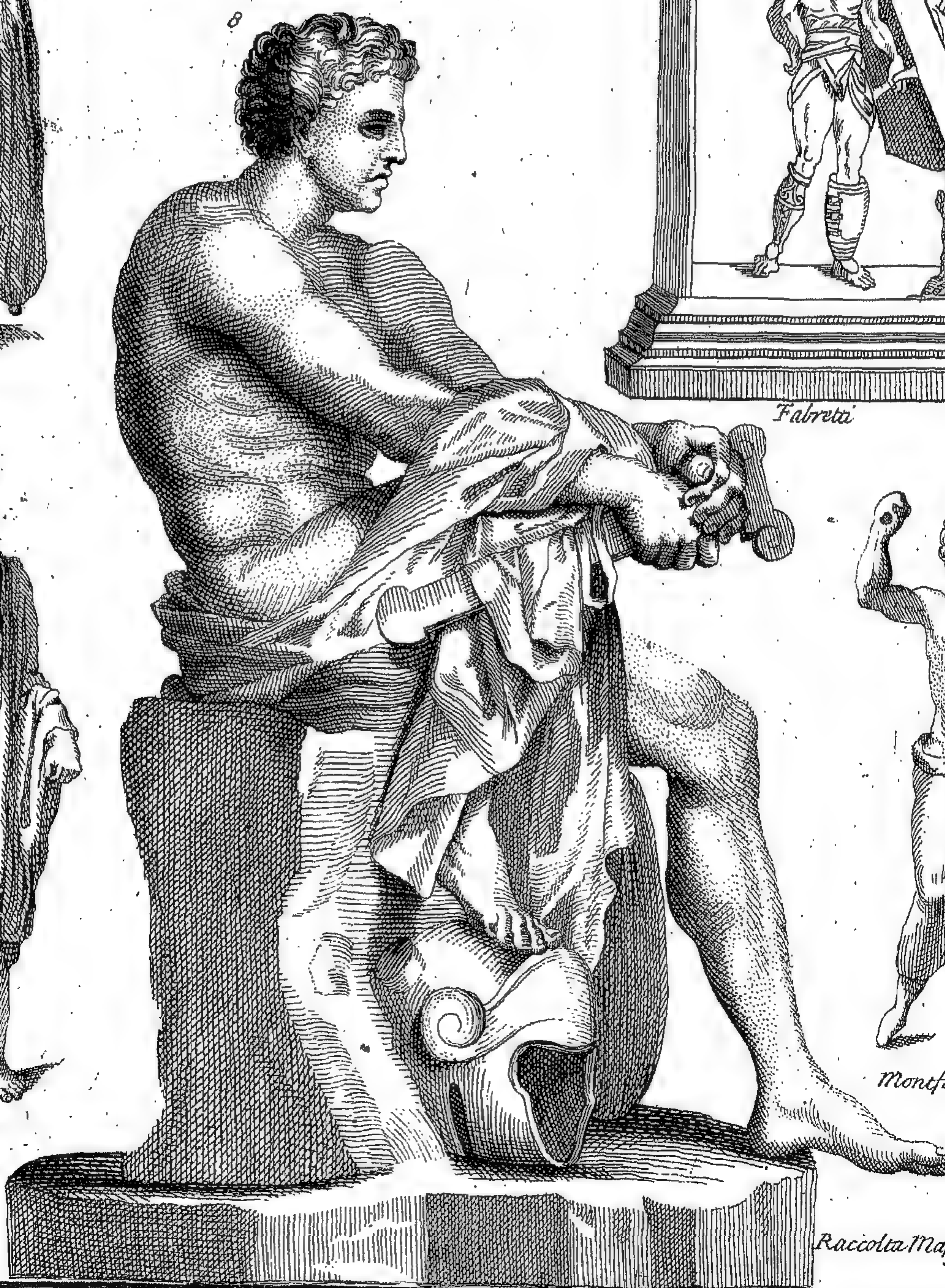
S. A. Fontaine



Fabretti



Fabretti



Raccolta Maffei



Montfaucon



The Conqueror had commonly a Rod given him call'd *Rudis*, and afterwards was discharg'd from all sorts of Combats for his Life, unless he had a mind at any time after to hire himself to engage. The Dead were dragg'd with a Hook to the Place call'd *Spoliarium*. The Combatants us'd to carry Sponges to wipe off the Blood. It was also a Custom sometimes for the Victor to take up the dead Corps upon his Back to shew him to the People, as it is in the Image here given<sup>1</sup>. Some again would act with more Cruelty, and give fresh Wounds to the Carcasses, to try whether there was yet any Life in it; and some again carried their Fury so far, as to drink the Blood of their dead Antagonist. In the following Image a Gladiator seems to have receiv'd the *Rudis*, the Reward of Victory<sup>2</sup>; and the Badge of his Discharge from further Combats. The next<sup>3</sup>, that carries a Palm-branch, has without doubt receiv'd the *Rudis*. The same may be said of the following *Nympheros*, for so he ought to be call'd, and not *Nampheros*, as they that publish'd this Monument read it. Were it read *Nampheros*, I doubt not but it was with an A inverted, or rather a V, because the Word *Nampheros* is barbarous. We here present you with other Images of Gladiators<sup>4</sup>, all antique. *Lipsius* publish'd many more, but as *Fabretti* observes, without Authority, and such as his own Imagination suggested; for which Reason we durst not venture to copy after him.

PLATE  
XLVIII.

## C H A P. XI.

I. A singular Monument of the Gladiator Bato. II. The Tesseræ given to Gladiators. III. Other Images of Gladiators. IV. Hetruscan Wrestlers. V. Others.

I. **W**E have here one of the most singular Monuments 'we have yet met with. *Dio*, in his Abridgment made by *Xiphilinus*, speaking of the Emperor *Caracalla*, says, that after he had fill'd the City of *Rome* with Blood and Slaughter, he betook himself to publick Sports, where he gave fresh Marks of his Cruelty: 'For, to say nothing, continues *Xiphilinus*, of Elephants, Rhinoceros, Tigers and Hippo-tigers, that were slain in the Amphitheatre for his Diversion, his greatest Pleasure was in the Blood of Gladiators. At this Sport he caus'd one *Bato*, a Gladiator, to encounter with three others in one Day, the last of which kill'd him.' Upon this *Caracalla* built him a fine Tomb; which we have here exhibited, as it was found in the *Villa Pamphilia*, with the Inscription *Batoni*. This *Bato* is there represented upon a Marble six Foot and a half high: He is one of those Gladiators they call'd *Samnites*, of whom *Tully* takes notice in his Oration for *Sestius*. *Livy* says they were call'd *Samnites* by the *Campanians*, who out of Hatred to that Nation, gave both their Name and Arms to Gladiators: He also tells us in another place what those Arms were. 'The Shield of the *Samnites*, says he, was broadest towards the top, the better to cover the Shoulders and Breast, and extended equally to both sides, but at the bottom was narrower, that it might be turn'd and manag'd with more Facility: They cover'd their Breast with a Sponge, and wore an *Ocrea* upon their left Leg, and a Crest upon their Helmet.' From this Description of *Livy's*, *Justus Lipsius* has given the Image of a *Samnite* Gladiator, but very much unlike this Image, which, without doubt, is Antique. The Shield, as it is here made, is like a hollow Tile, but narrowest at the bottom: What he has on his Breast is perhaps a Sponge: On the left Leg he has on a very wide *Ocrea*, but then



then he has also on the right another that's very strait. His crested Helmet has also a Vizor, and is plac'd upon the Trunk of a Tree. The Name of the Gladiator is thus written - BA - TO - NI -. *Fabreti* gives us many other Inscriptions, where the Syllables are thus separated; but these three are notwithstanding distinguish'd in a peculiar manner. Who knows but they were so separated to denote the three Combats *Bato* fought in one Day?

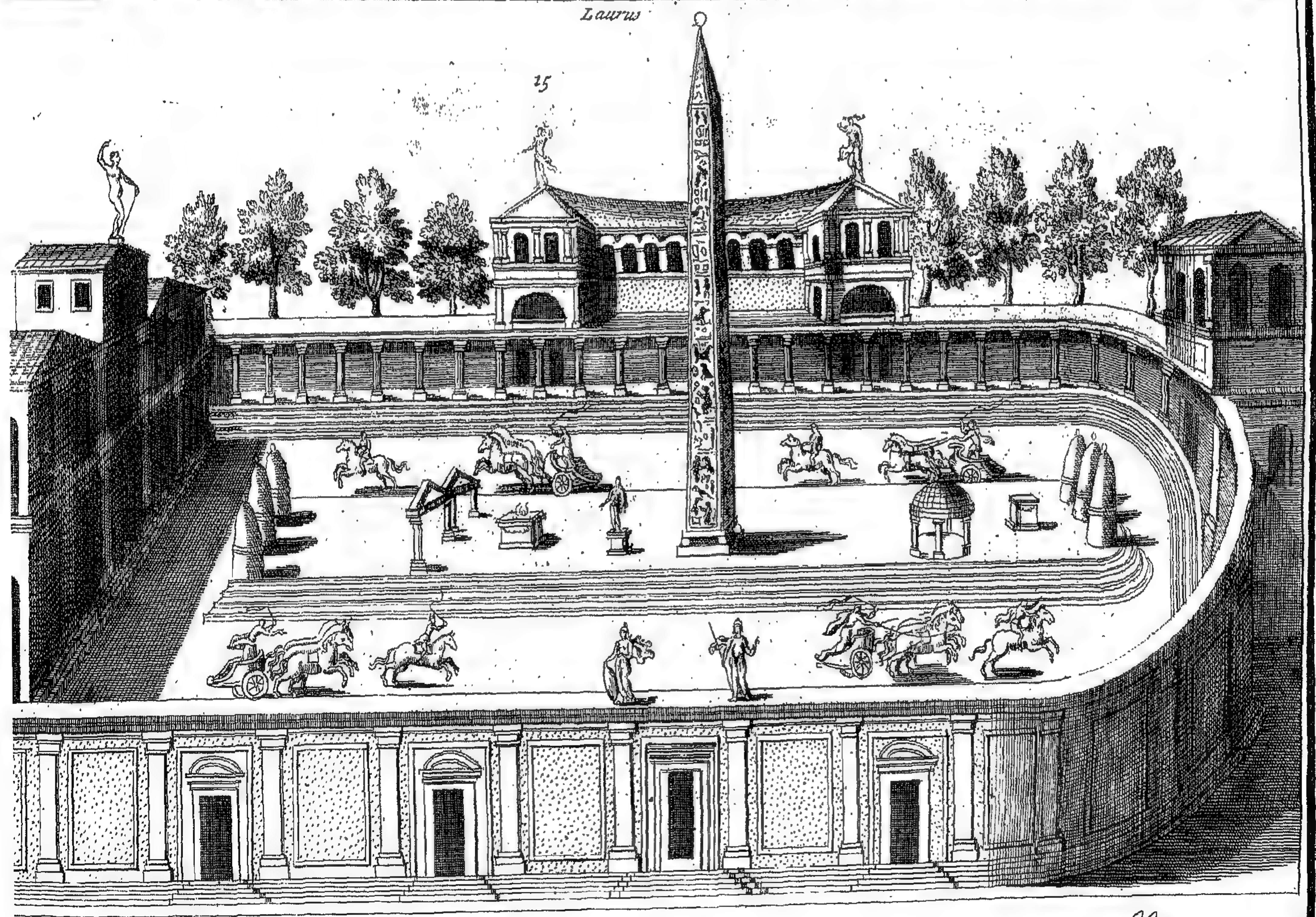
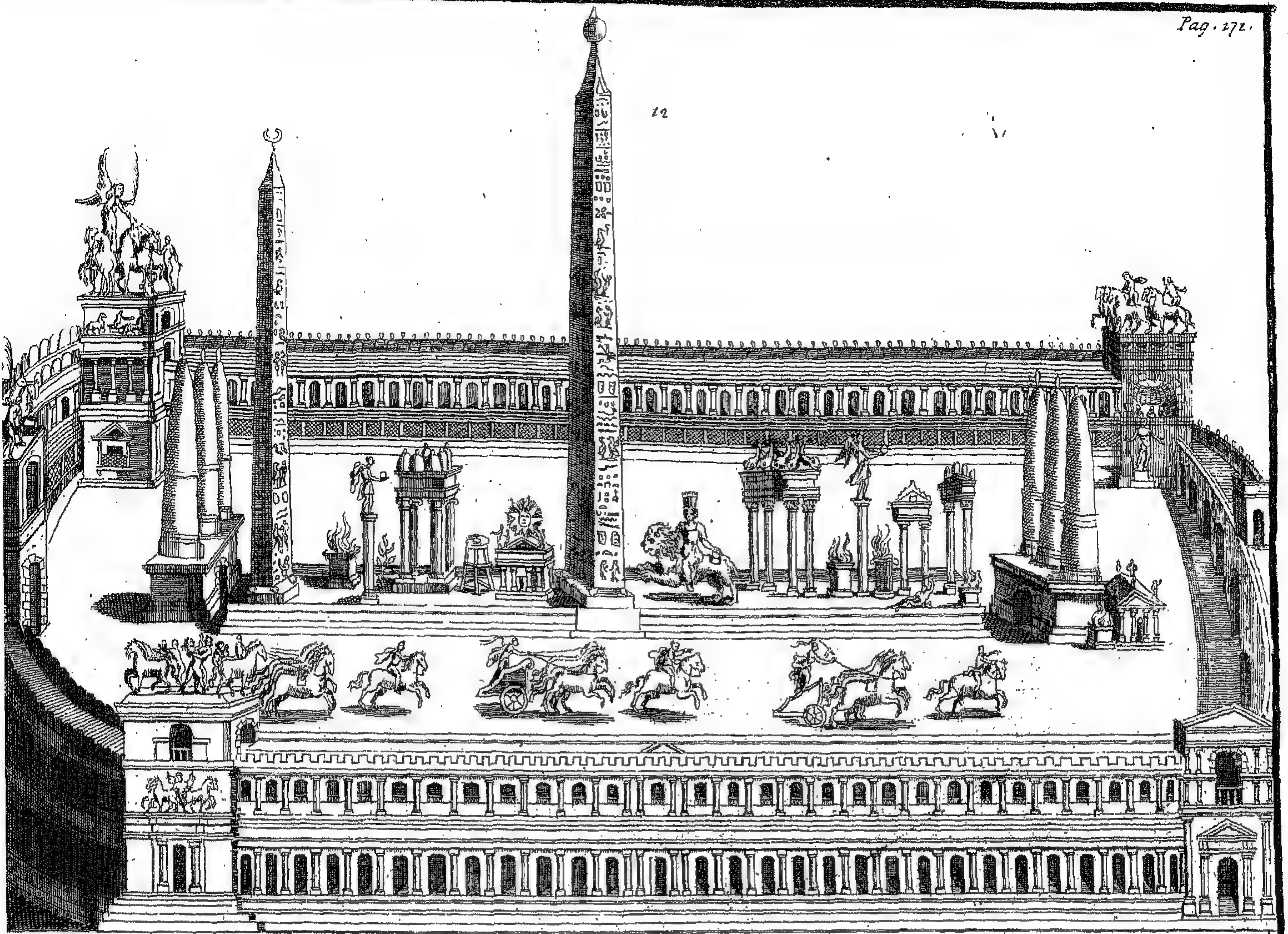
II. To the Conquerors among these Gladiators they us'd to give *Tesseræ* made of Ivory or other Matter, as Marks of Favour, and as Tickets to entitle them to assist at these Spectacles. *Gruter* has publish'd some of these, as has also M. *de la Chaussée*: Great Numbers also are seen among *Fabreti's* Collection of Inscriptions, and among others one that's solid and oblong, that exhibits four Faces, in two of which is this Inscription, PHILOMUSUS PERELI SPECTAVIT; upon the third a Trident, and upon the fourth a Palm-branch. The Trident perhaps denotes that he was a *Retiarius*.

- 7 III. The next Gladiator in this Plate ' is copied from a *Roman* Marble of most curious Workmanship. He has receiv'd a mortal Wound, and is fate down leaning upon his right Hand while the Blood runs from the Wound. The Collar he has on shews him to have been a Gladiator of some Distinction. The  
8 following Gladiator \* sits with his Foot plac'd upon his Helmet, and with both his  
9 Hands holding the Scabbard of his Sword. The other ' is from our own Cabinet, and is victorious, as the Crown of Laurel denotes: He perhaps held in his right Hand the *Rudis* that was commonly given to the Victor, or it may be a Sword.

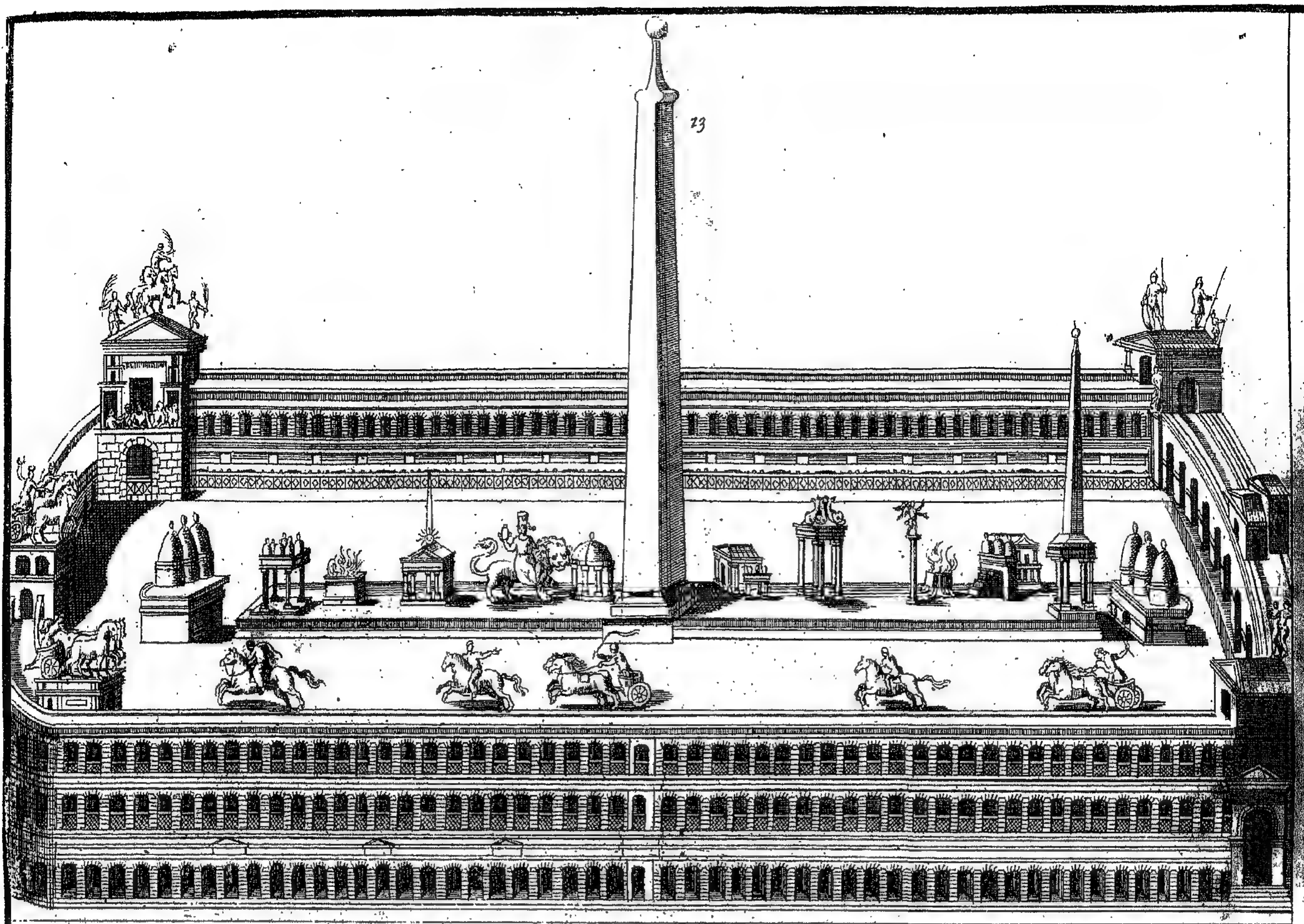
PLATE XLIX. IV. Among the *Hetruscan* Figures that are every Day dug up in *Italy*, a great number of *Hetruscans* are found that fought with the Club, and wore upon their  
1 Arm something like a Napkin. Of this sort there are three in our Cabinet', from one of which the Club seems to be fallen. F. *Bonanni* publish'd two others, one of  
2, 3 which has yet the Club', and the other seems to have had one', tho' he has now nothing at all in his right Hand. The *Hetrusci* were mighty fond of Shows and Sports, from whence came the Saying, *a Lydis ludi*, as *Tertullian* has it in his Book *de Spectaculis*, the *Hetruscans* being, as every Body knows, a Colony of *Lydians*, as we learn from *Herodotus* and others. In the *Gaulish* Monuments communicated to me by the Abbot *Charlet* of *Langres*, there are two Busto's  
4 of Men fighting with Clubs\*. And tho' the Club was what the *Germans* and *Gauls* us'd in their Battles and Combats, yet what is here represented is only, I believe, what was exhibited at the publick Sports. Among the other *Hetruscan* Figures  
5 there's a Man arm'd with Bow', Arrows and Quiver, who was probably also one of those that fought in the Amphitheatres, and at other publick Sports. We know that the Emperor *Commodus*, whose least Vice perhaps was his Fondness for the Sports of the Amphitheatre, was so great an Artist at the Bow, as *Herodian* informs us, that he onetime shot an Arrow, the Head of which was in the Form of a half Moon, and cut off a Bird's Head flying, so that it fell one way and the Body another.

- V. The *Hetruscan* Wrestlers assist us in the Explication of a very curious Figure found in *Italy*\*, and now in *Holland*. It is an *Hetruscan* Wrestler likewise, and done by a good Hand: He is represented victorious, crown'd with Laurel, and adorn'd with a Bracelet that seems to be the Recompence of Victory: For we have already seen, and shall see again that Collars and Bracelets were given to the Conquerors. His Collar is adorn'd with *Bulle*, which, as has been already observ'd upon that Article. were distinguishing Marks of Honour, worn not only by young Noblemen, but also by such as triumph'd. The Inscription upon the Thigh would appear extraordinary, had we not seen such like before, not only upon

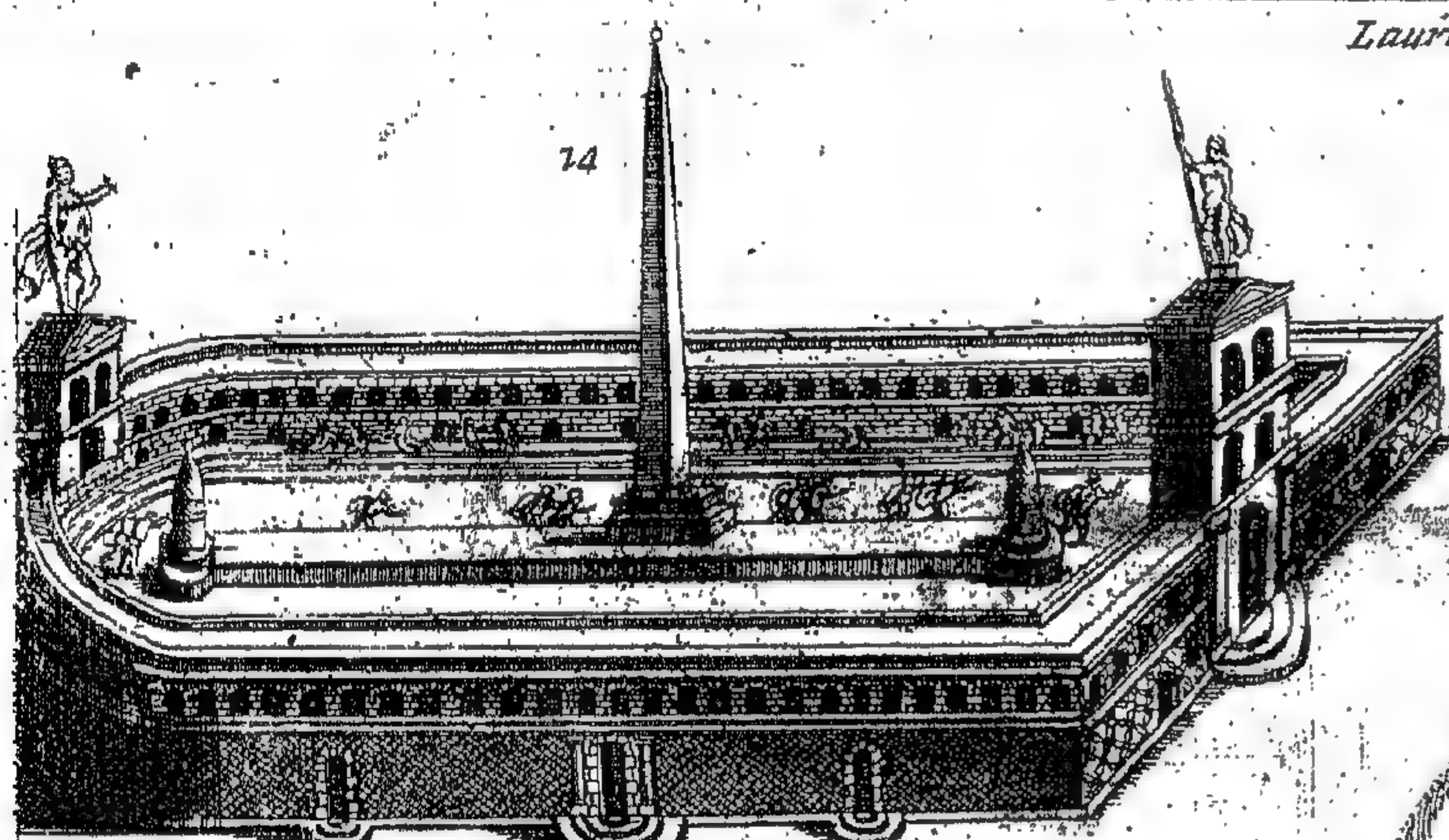




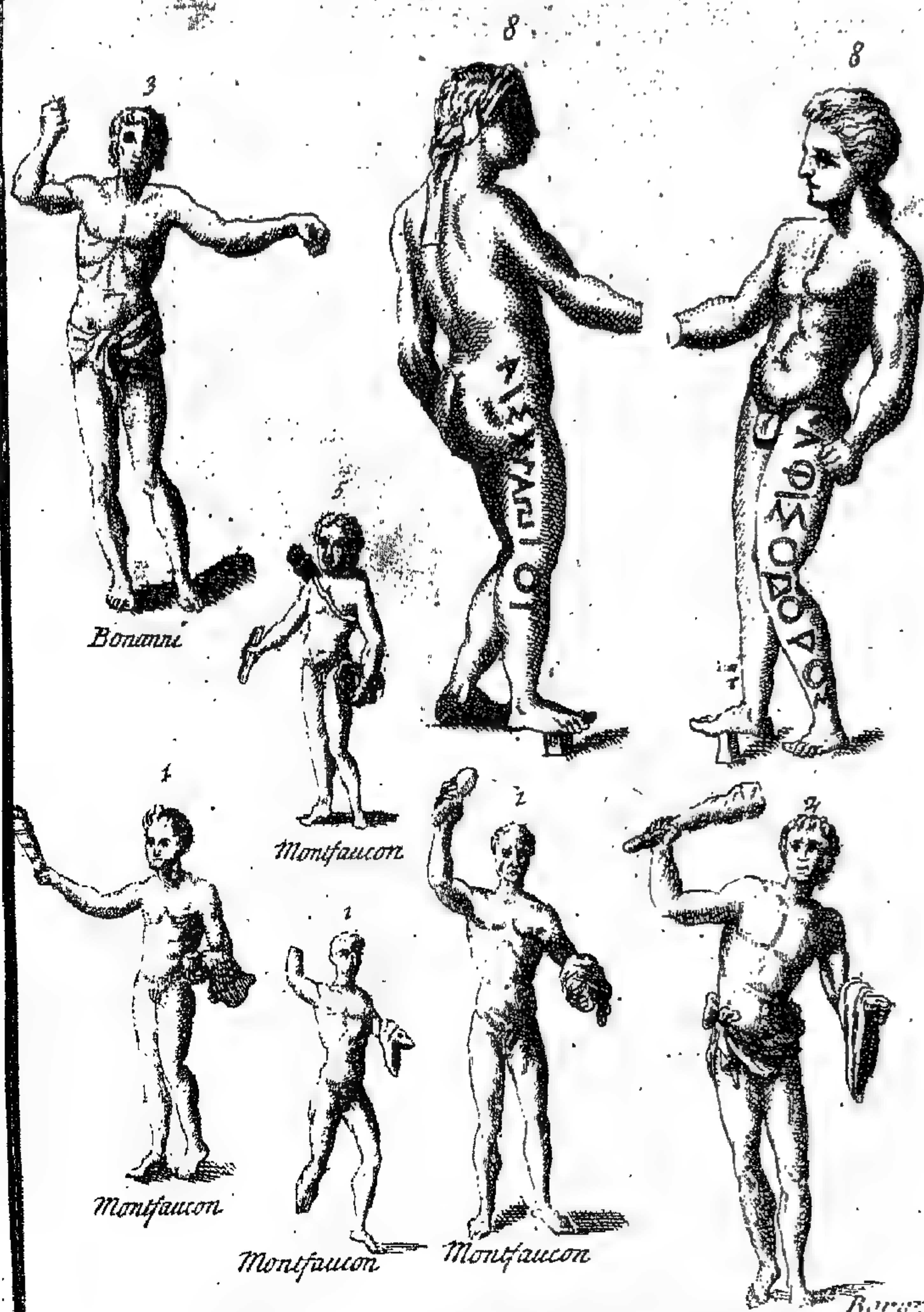




Laurus



Laurus



Sent jr. in Holland



Cardinal Guillet



Beger



Be



upon the Thigh, but sometimes upon the Habits too. He is remarkably shod; for he seems to have on a Boot or Buskin, in *Latin* an *Ocrea* or *Campagus*. Besides the Inscriptions already given in the Chapter of the *Hetruscan* Habit, we have here another <sup>7</sup> in a Figure taken from a Statue of Brass ten Inches high in the Cabinet of Cardinal *Gualtieri* at *Rome*. This Inscription is upon the Habit just above the Thigh: The Letters seem to be *Latin*, but the Words appear to be *Tuscan*; but this is not the first time we have seen *Hetruscan* Inscriptions in Characters purely *Latin*. Some however may perhaps think that the whole Inscription is *Latin*, both Letters and Words, but written the old way, which was very different from the way of Writing and Orthography, when *Latin* was at the purest: And some perhaps may attempt to read and explain it, seeing the Letters are fair and well cut out. What's worth Observation in this *Tuscan*, is, that he has one Foot shod, and the other bare. If I may be allow'd to mix sacred Things with profane, this Inscription seems to have some relation to that Passage in the *Apocalypse*, where it is said of the Almighty Conqueror, our Lord Jesus Christ, that *he had written upon his Garment, and upon his Thigh, THE KING OF KINGS, AND LORD OF LORDS*. This Inscription upon the Thigh was therefore a Mark of Honour and Victory. Inscriptions are also sometimes found upon the Thigh, or at the Foot of Figures, carrying the Name of the Artificer that made them; as may be seen in some Statues. One of this kind *Cicero*, in his Oration against *Verres* mentions, where he takes notice of an *Apollo* that had the Name of the Workman *Myron* inscrib'd upon the Thigh in Letters of Silver.

Such like Wrestlers are also found with a *Greek* Inscription upon the Thigh<sup>8</sup>: Of this kind was that printed in the *Marmora Felsinea* at *Boulogne*, and since in *Holland*, where there is read upon the Thigh *Καρισθοδεος* the Penultima Syllable of which Word ought to have an *ω*; tho' both the Editions read it with an *ο*. The *Boulogne* Edition puts another Word upon the same Thigh; but the *Dutch* Edition, which likewise has both the Words, puts one upon each Thigh. The other Word is *Ἀἰσχραμίου*, *Æschramii*, according to the Opinion of a certain learned Man; but what he takes for a *ρ* is more like a *λ* in both the Copies. Among the Inscriptions printed at *Ingolstat* by *Apianus*, a naked Man is seen holding an Ax, and on his Thigh this Inscription in *Latin*: A. P. OBLICIUS. D. L. ANTIOCH. T. BARBIUS P. L. TIBER. At his Feet is a large Shield with this Inscription round it. M. GALLICINUS VINDILIE. L. BARB. L. L. PHILOTHERUS PR. CRAXSANTUS BARBIUS.

## C H A P. XII.

I. *The Fights of Wild Beasts.* II. *Wild Beasts train'd up to draw Chariots.* III. *The Emperor Elagabalus drawn in such Chariots.* IV. *A Story of the Sybaritæ.* V. *Bulls crowned.*

I. **T**HE Fights of Beasts were also exhibited in Amphitheatres, *Circos*, and other publick Places; and these either domestick Animals, as the Bull, the Horse, and Elephant, or else wild Beasts, such as the Lion, Bear, Tiger, Panther, Leopard, and others. These Beasts either fought with one another of the same Species, or else with Beasts of a different Species, as the Elephant with the Lion, or else lastly with Men. The Men that engag'd in Combat with them, were either Criminals sentenced to that Punishment, or Mercenaries that



hired themselves to fight for Money, which sort of Men by the way were reckon'd infamous and of no Reputation, or else Persons that voluntarily offer'd themselves out of Ambition of shewing their Strength and Skill. These Beasts were kept in little Huts or Dens, call'd *Caveæ*, dispos'd all round the *Arenæ*, and are to be seen in many of the Amphitheatres at this Day. The most Savage of the Beasts had a  
 9 sort of Iron Fetters on their Legs, such as what we have here represented', found in the Amphitheatre at *Autun*. The Criminals condemn'd to these Combats were pardon'd, if they happen'd to kill their savage Adversaries; so that this sort of Punishment was not reckon'd the most severe, as we learn from *Ulpian* in his Law against Coiners: *If the Coiners or Counterfeiters of Money are Freeman, let them be expos'd to wild Beasts; and if Slaves, let them be punish'd with Death.* The Heathens condemn'd the primitive Christians to be expos'd to wild Beasts, who were so far from defending themselves, that they suffer'd themselves to be devour'd like so many Sheep; and in dying triumph'd over all the Power and Malice of Men and Devils, enlarging by their Blood the Empire of Jesus Christ more than the greatest Conquerors extend their Dominions by all their Victories.

II. But fighting in the Amphitheatres and other publick Places, was not the only Use the *Greeks* and *Romans* put their wild Beasts to. They had Men amongst them that tam'd and manag'd them, teaching them not only Feats of Activity, but also to submit to the Yoke and draw in Chariots. We have also seen many Chariots, not only among the Figures of the Gods, but also of Emperors and Empresses, drawn in this manner by Lions, Tigers, Leopards, Panthers, Wolves, Stags and Elephants. In the publick Sports exhibited by *Nero*, there are also seen Chariots drawn by four Camels, *quadrigæ Camelorum*: Boars and Bears were likewise made use of for the same Purposes: All which is express'd in some Verses of *Martial*, where he says that Leopards submit to the Yoke; Tigers to the Whip, and Stags to bite the Bridle; that *Libyan* Bears are manag'd with the Bridle like Horses; that Boars, as large and furious as the famous *Calydonian* one, tamely wear their purple Head-stalls; that monstrous *Bisontes*, a sort of wild Bulls, draw in Chariots call'd *Esseda*; and not only this, but they make all these Beasts dance at the Word of Command from their black Master, like the effeminate Dancers that compose their Choirs: And who then, concludes he, would not take these for Spectacles fit for the Gods?

*Picto quod juga delicata collo  
 Pardus sustinet, improbaque tigres  
 Indulgent patientiam flagello,  
 Mordent aurea quod lupata cervi,  
 Quod frenis Lybici domantur ursi,  
 Et quantum Calydon tulisse fertur,  
 Patet purpureis aper capistris.  
 Turpes esseda quod trahunt bisontes,  
 Et molles dare jussa quod choreas  
 Nigro bellua nil negat magistro,  
 Quis spectacula non putet Deorum?*

The *Greeks* surpass'd the *Romans* in this as well as many other things: For in that Procession alone of *Ptolomy Philadelphus*, the Description of which is hereafter, there were four and twenty Chariots drawn by Elephants, sixty by Goats, twelve by Lions, seven by Oryxes, five by Bufflers, eight by Ostriches, seven by Stags, and four by wild Asses.

10 We here give you the Figure of a certain Man call'd *Marcellus*<sup>10</sup>, who with a Whip in his Hand, is breaking and managing a Bear; the Posture of which  
 Animal



Animal shews, that he has already laid aside his natural Fierceness, and submits to the Whip in the manner *Martial* expresses it, in the Passage above cited, *Indulgent patientiam flagello*. The Inscription, *Εὐτύχι Μάρκελλε εἰρήνη*, seems to be a Prayer of the Bear's to *Euty chius Marcellus* for Peace; the Beast being indeed in a suppliant Posture, as if he were begging Pardon. The Emperor *Gordian III*, had sixty Lions, and thirty Leopards tam'd, as *Capitolinus* informs us.

III. The Emperor *Heliogabalus*, *Spartian* says, had his Chariot drawn by four Dogs of an enormous Size; and when he appear'd in Publick, by four Stags: At another time he wou'd be drawn by Lions, saying, that he was the Great Mother; and at another time by Tigers, in Imitation of *Bacchus*. When he appear'd in this Equipage, he also wore Habits suitable to those Divinities.

IV. The *Sybaritæ*, according to *Ælian*, were a voluptuous People, and careless of all useful and reputable Arts, which at length was their Ruin. For having taught their Horses to dance to the Pipe, the *Crotoniatæ* their Enemies being appriz'd of it, made War upon them, and brought into the Field of Battle such a number of Pipers, that when the *Sybaritæ's* Horses heard them, they immediately fell a Dancing, as they us'd to do at their Entertainments, and by that means so disorder'd the Army, that their Enemies easily routed them. A great many of the Horses also ran away with their Riders, *Athenæus* says, into the Enemy's Camp, to dance to the sound of the Pipe.

Other Sports were also exhibited in the Amphitheatres, that were common to the *Circos's*, Theatres, and *Gymnasia*; of which we shall take Notice in the next Book. The *Naumachiæ* were also sometimes exhibited there; though at *Rome* they had certain Places appropriated to that Purpose, some Ruins of one of which remain at this Day, a Description whereof shall be given below.

V. We have two Gems in this Plate<sup>n</sup>, where some of the Bulls are represented that were victorious at these publick Sports; two of which have a Palm Branch, the Mark of Victory.

## B O O K III.

Containing the great Games of the *Greeks*, the Sports of the *Circus*, and the *Pompæ*, or Processions.

### C H A P. I.

I. The Olympick Games; II. The Pythian, III. Nemean, IV. and Isthmian.

I. **T**HE Olympick Games took their Name from *Jupiter Olympius*: The Origin of them is fabulous, and Writers and Mythologists not agreed about their Institution; tho' the most common Opinion is, that they were first instituted by *Hercules*, who upon that Occasion made use of the Spoils taken from *Augeas*, King of *Elis*: But *Strabo* rejects this, and other fabulous Stories, pretending, that if these Sports had been instituted before *Homer*, he wou'd not have omitted the Mention of them. Their Institution must therefore remain as a thing uncertain. 'Tis however by all agreed, that these Games were dis-

con-



continued until the Time of *Iphitus*, who was Contemporary with *Lycurgus*, and that he restor'd them; and that they were again discontinued, and by *Coroebus* again restor'd four hundred and eight Years after the taking of *Troy*. The Order and Management of these Games belong'd at first to the *Pisæans* of *Peloponnesus*; and after that to the *Eleans*, by whom the *Pisæans* were destroy'd, and their very Name extinguish'd. The *Eleans*, in consideration of this Charge of the Games, are said to have been suffer'd by the common Consent of the *Greeks* to live in Peace, when all others were engag'd in War. But this did not always hold. Until the fiftieth Olympiad there was but one Superintendant, after that two were appointed; and at the 103d Olympiad the Number was encreas'd to twelve, according to the Number of the Tribes of the *Eleans*. At length they were reduc'd to eight, after which two more were added, so that there were in all ten that presid'd, and were call'd *Hellenodicæ*, or *Hellanodicæ*. They had also others under them appointed to keep good Order, who had the Name of *Alytæ*.

Women were not allow'd to be present at these Games, nor suffer'd to pass the River *Alpheus*, upon Pain of being thrown headlong from a Rock: Nor was this Law ever transgress'd, as it is reported, but by *Callipatera*, whom others call *Pherenice*, who for her Offence was apprehended, and carried before the Judges; but out of Respect to her Quality acquitted. 'Tis reported however, that afterwards many Women assist'd there, and even contended too, and carried away the Prize. Such as design'd to combat at the *Olympick* Games, were oblig'd to repair to the publick *Gymnasium* at *Elis*, and there exercise ten Months before they cou'd be admitted. No Criminal or profligate Person was allow'd to contend at these Games: The Exercises at these Games, were Races, Wrestling, and others, according to the Custom of the *Greeks*.

II. The *Pythian* Games were celebrated near *Delphi*; but as to their Origin, it is as much disputed, as that of the *Olympick* Games. *Ovid* says, *Apollo* was the Institutor of them. They were at first celebrated every four Years; and the Prize of them certain Apples consecrated to *Apollo*; or as *Pindar* says, Crowns of Laurel that grew upon Mount *Parnassus*. The Contention was chiefly in Singing, Playing, and Dancing, Exercises agreeable to *Apollo*: The greater Exercises were also establish'd there, as at the *Olympick* Games.

III. The *Nemean* Games were celebrated every three Years, at a Place call'd *Nemea*; the Presidents of which were chosen from *Corinth*, *Argos*, and *Cleonæ*. They were habited in Black, as Mourners, in Memory of *Opheltes*, otherwise call'd *Archemorus*, whose early Death was a sort of Prelude to all the bad Success that befel the *Theban* Champions: The Origin of these is as uncertain, as that of all the other Games. The Victor's Reward was a Crown of Parsley, an Herb us'd at Funerals, and which was thought to have sprung from the Blood of *Archemorus*.

IV. The *Isthmian* Games were so call'd from the Place where they were celebrated, namely the *Corinthian Isthmus*. They are said to have been instituted in Honour of *Palaemon*, or *Melicertes*, whose Story we have given elsewhere: Others say, they were instituted in Honour of *Neptune*, and others again give them another Original.

Of all the People of *Greece*, the *Eleans* were the only Nation that absented themselves from these Games; which, *Pausanias* says, they did for this Reason, namely to avoid the Mischiefs that *Molione's* Curses, the Wife of *Actor*, might bring upon them, she having denounc'd dreadful Execrations against that Nation, if they went to those Games. The Conquerors at these Sports were crown'd with Pine Branches, but afterwards with Parsley, like those at the *Nemean* Games; but with this Difference, that the *Nemean* Crown was of green, and the *Isthmians* of dried Parsley.



## C H A P. II.

I. *The Origin of the Hyppodrome in Greece.* II. *The Origin and Description of the great Circus at Rome.* III. *The Towers of the Circus.* IV. *Other Parts of the great Circus.*

I. **T**HE Origin of the *Circo's*, call'd by the *Greeks Hippodromes*, is not very certain. The most common Opinion however is, that *Oenomaus* and *Pelops* were the Institutors of them; their History is this: *Oenomaus* King of *Elis* was told by the Oracle that he should die as soon as his Daughter *Hippodamia* married: He therefore, to elude the Oracle, or at least to retard his Fate, refus'd to marry her, tho' she had a great many Suitors, except to him that cou'd beat him at a Chariot Race, which he appointed for the Purpose, at the *Isthmus* of *Corinth*, before an Altar of *Neptune*; making it a Condition, that every one of her Lovers should run with him successively, and that he that was beat shou'd immediately lose his Life. His Confidence was in his Horses, which for swiftness surpass'd all the Horses of *Greece*: The Challenge was accordingly accepted, and he ran with many, and conquer'd, and kill'd them. At last it came to the turn of *Pelops*, whose Horses were on no account unequal to those of *Oenomaus*; he accordingly ran, and conquer'd, kill'd *Oenomaus*, and married his Daughter *Hippodamia*. This Story however is variously told by others. Some attribute the Institution of these Races to *Hercules*.

II. The *Circensian* Shews at *Rome*, are said to have been instituted by *Romulus*, who call'd them *Consilia*, a Name taken from *Consus*, God of the Councils, by some thought to be the same with *Neptune*. The *Greeks* call'd *Consus* ἱπποπόσινδων, which signifies the *Equestrian Neptune*. These publick Races us'd anciently to be run in the open Country, and afterwards in Enclosures rail'd in with Wood. *Tarquinius Priscus* built the grand *Circus*<sup>12</sup> in the Valley call'd *Murcia*,<sup>12</sup> between the *Palatine* and *Aventine* Mounts; which was afterwards adorn'd, beautified, and as it were new built by several Emperors. Those that have measured the *Circus*, say, that it was 2187 Foot long, and 960 broad; so that it was the greatest Building in *Rome*. The Form of it, according to *Onuphrius*, was semi-circular at one End, the other terminating in a right Line; but *Pirro Ligorio* makes both Ends circular, tho' one not near so large as the other: Some say, it wou'd contain a hundred and fifty thousand Spectators; others two hundred and fixty, or three hundred thousand. The exterior Front had two Ranges of Columns, and another lesser Range above.

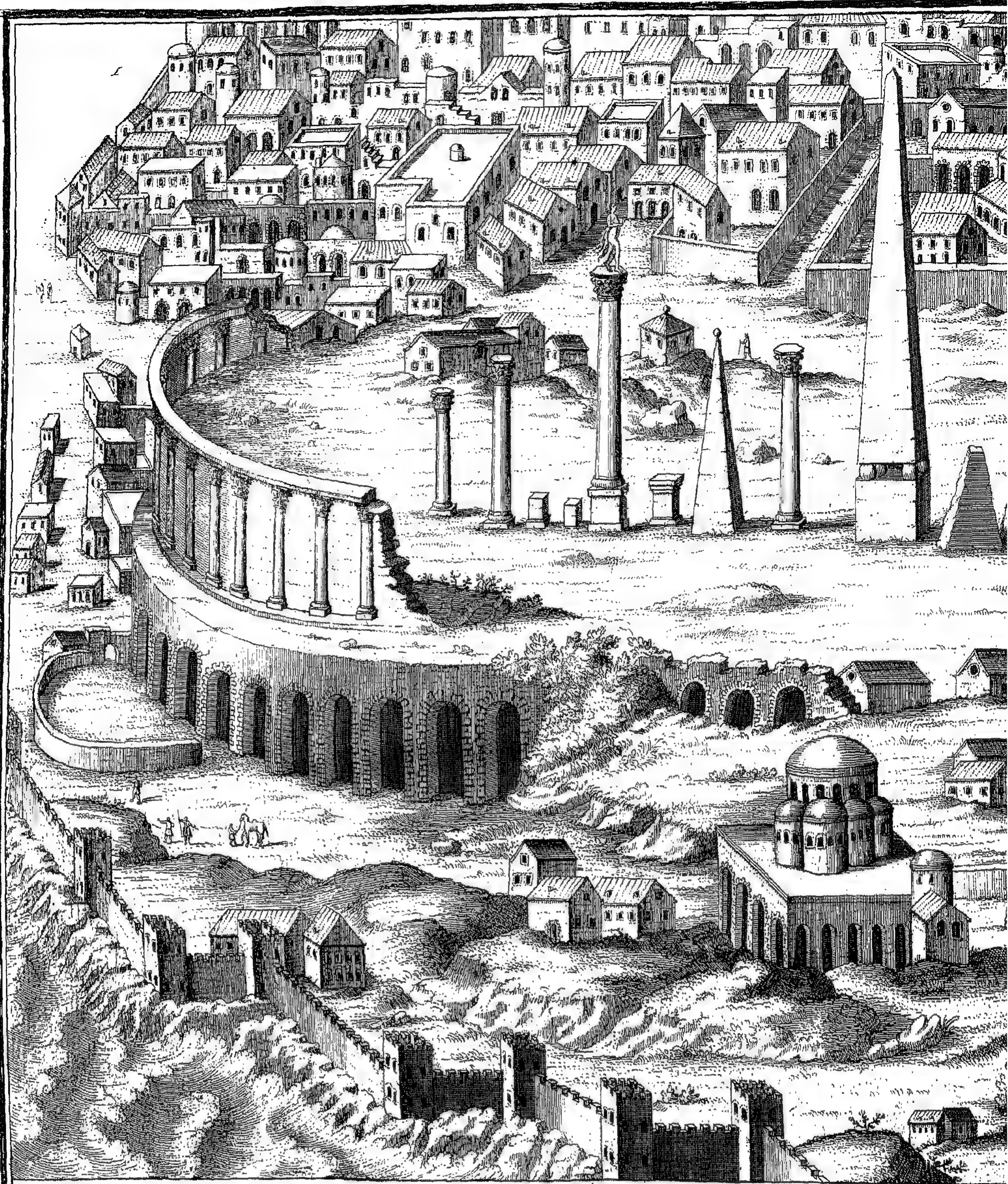
III. At the circular Extremity, there were three Towers four-square, and at the other Extremity two. These Towers for the most part belong'd to certain Senators, at least in later Times, and descended from them to their Children by right of Inheritance. Hence it is, that in an Epistle extant in *Casiodorus*, King *Theodoric* complains of the great Wickedness of some, who during the Minority of *Marcianus* and *Maximus*, (Youths of the Senatorian Order) had usurp'd a Tower of the *Circus* that belong'd to them by hereditary Right from their Father; and this he calls a detestable Encroachment, and orders them to restore the Injur'd to Possession of the Tower: From hence we may also learn in how great Esteem these *Circensian* Seats were anciently held.

IV. The lower part of the *Circus* without, was a Row of Shops; and on the lesser Side that look'd towards the *Tiber* was what they call'd their *Carceres*, or Places where their Race Horses were kept; within which were twelve Gates



that they let their Horses out at, and which were all lifted up together, by means of certain Machines for that purpose. King *Theodoric*, in *Cassiodorus*, says, that these twelve Gates denoted the twelve Signs of the *Zodiack*. The first thing that presented at ones Entrance on that Side, was the little Temple call'd *Ædes Murciae*; later Authors place it at the Extremity; *Tertullian*, in the Middle; but he perhaps by the Middle understands all that Part that cut the *Circus* in the middle, from one End to the other, where there were several little Temples adorn'd with Pillars, Altars and Statues. Near to this Temple of *Murcia*, was the Altar of the God *Consus*, above-mention'd, which was almost contiguous to the three *Metæ* built in the Form of *Pyramids*, and rang'd in a right Line, which Number of *Metæ* was also at the other End, so that there were six in all. *Theodoric* however, who saw the *Circus* and all its Parts entire, takes Notice of seven *Metæ*, and that they represented the seven Days of the Week that constantly return: But perhaps he took for the seven *Metæ*, the seven Courses they made round them. From these *Metæ*, to the other plac'd at the opposite Extremity, was a Pile of Building rais'd upon the Ground, that possess'd all the middle *Area* of the *Circus*. Upon this Pile, the first thing that appear'd was the Altar of the *Lares*, and on the other Side what they call'd the *Ara potentium*. Then appear'd two Columns with a Pediment, which something resembled the Frontispiece of a Temple: After this another presented itself exactly like this, dedicated to *Tutelina*, with an Altar besides it, not far from which was a Column that sustain'd a Statue of Victory; an oblong Square with four Columns with their Architrave, Frise, Cornice and Entablature, upon which were several Dolphins; so that it seem'd to be the Temple of *Neptune*. Not far from this was *Cybele* the Mother of the Gods sitting upon a Lion, at the Foot of a great Obelisk that took up the Center of the *Circus*. Near this Obelisk was the Temple of the *Sun*, which, according to *Tertullian*, was in the Center of the *Circus*; but the Center here is not to be taken Geometrically, where the Place is so very large and ample. The *Tripod* near this Temple was the Symbol of *Apollo*, whom the Ancients for the most part distinguish'd from the *Sun*. Next to these was a Column that sustain'd the Figure of Fortune: The Edifice by it, which was adorn'd with Columns, was crown'd as it were with certain Stones of an oval Form, which were therefore call'd *Ova curriculorum*. After that was a Statue of Victory upon a Column: Upon the same Line was the Altar of the great Gods, after which appear'd another Obelisk less than the former, consecrated to the *Moon*. After this were the *Metæ* in Form of *Pyramids*, which terminated all, as at the other Extremity: And all this the Horse and Chariot Races ran round. Near the Wall that encompass'd the *Circus*, was a large Water-course ten Foot broad, call'd *Euripus*; and in the same Wall on the Inside was the *Podium*, as in the Amphitheatres, where the Senators had their Places; above which were Benches, the lowest whereof were doubtless for the *Roman* Knights. Above these Seats was a Portico that went quite round the *Circus*, and above the *Portico* more Benches carried up as high as the Wall. The *Area* of the *Circus* was cover'd with Sand, and by some Emperors with *Chrysocola* and red Lead ground. The *Circus* was dedicated to the *Sun*, as the little Temple of the *Sun* in the middle denoted; to whose Worship other Parts of the *Circus* also had relation.







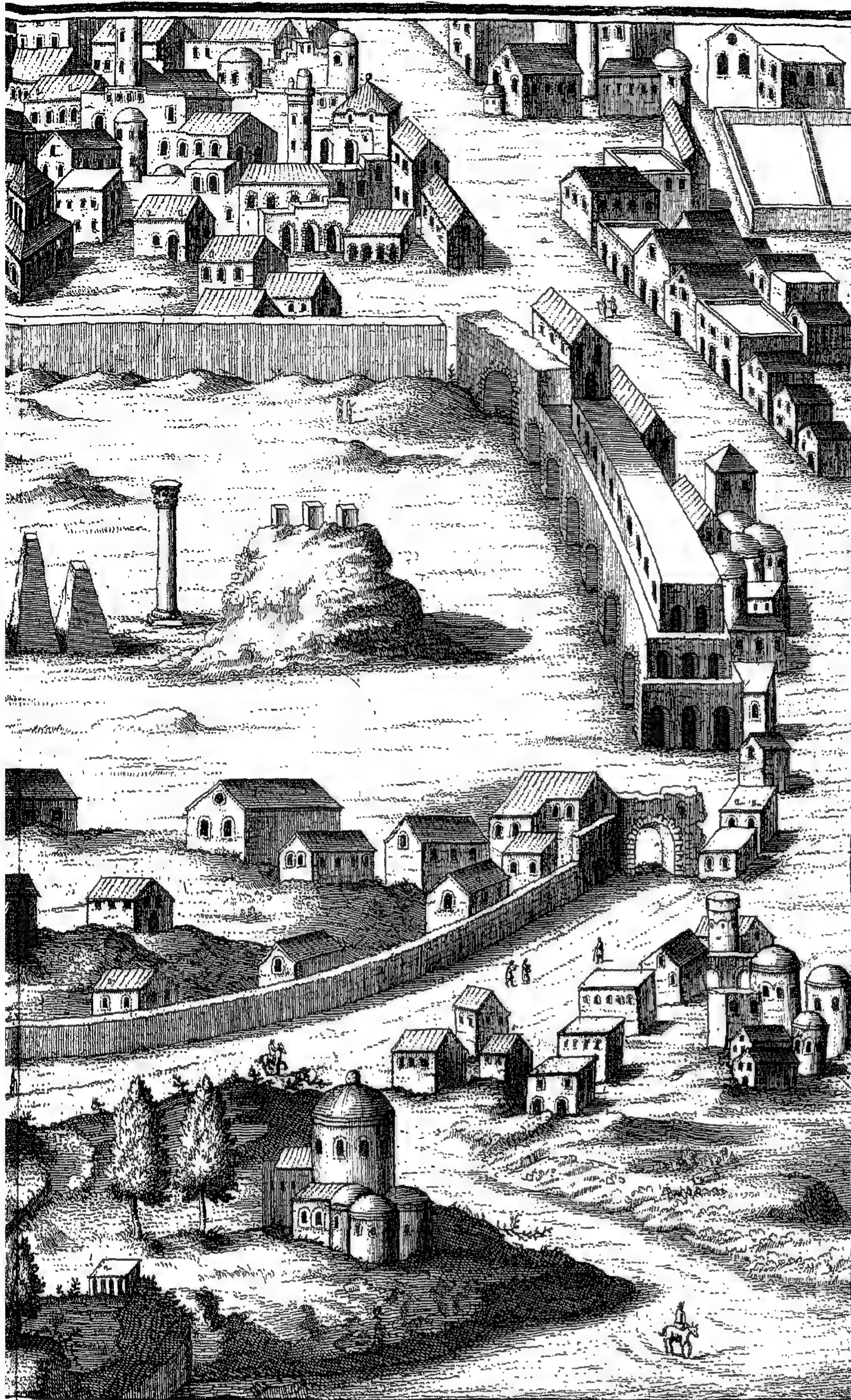
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Fabrizi



La Chaussee



4

SCORPVVS

INGENVO ADMETO PASSERINO ATMETO



Fabrizi



## C H A P. III.

I. The Circus Flaminius. II. The Circus of Flora, and others. III. That of Caracalla. IV. The Hippodrome at Constantinople. V. The Agonotheta.

I. **A**NOTHER great *Circus* was the *Circus Flaminius*, so call'd from him that built it in his Meadows, which had the Name of *Prata Flaminia*. It was also sometimes call'd *Circus Apollinaris*, by reason of a Temple of *Apollo* in the Neighbourhood of it. This *Circus Flaminius* gave its Name to the ninth Region of the City: It ought therefore to be observ'd, that when Mention is made in any Author of such or such a Temple standing in the *Circus Flaminius*, it is not always to be understood of the *Circus* properly so call'd, but that such a Temple was in the ninth Region, which was call'd by that Name. Some little Temples however were within the *Circus* itself, as appears in the Design of this *Circus* taken about the middle of the sixteenth Century; the Form of which we have here exhibited<sup>13</sup> after that Design. The Reader however must be advertis'd<sup>13</sup> that many of the Things represented upon the Pile that cuts the *Area* of the *Circus* in two equal Parts, were insert'd at that time upon bare Conjecture, all the Inside of the *Circus* being then quite ruin'd, and no Memoirs left thereof to authorize all that was done: The same may be said also of the following *Circo's*.

II. The *Circus* of *Flora* represented under the *Circus Flaminius*<sup>14</sup>, was built upon<sup>14</sup> the *Mons Quirinalis*; and the Drawing of it taken from the Ruins that remain'd about the middle of the sixteenth Century. To this we have added the *Circus* behind the Holy Cross of *Jerusalem*<sup>15</sup>, which some think to be the *Circus* of *Au-*<sup>15</sup>  
*relian*, tho' others take it for what they call'd *Circus Castrensis*. There were also other *Circus's* in the City; as that of *Nero*, for Instance, and that call'd *Agonalis*, at this Day a Street, and called *Navona*, which yet preserves the Form of the *Circus*; the *Circus Vaticanus*, and the *Circus Salustianus*, of all which there are hardly now any Remains.

III. Another great *Circus* without the City, of which there are considerable Remains at this Day, is what they call the *Circus* of *Caracalla* in the *via Appia*. This however *Onuphrius Panvinus* denies to be *Caracalla's*, because, that the *Circus* represented upon the Medal of *Caracalla* does by no means agree with this: But as to this we have already observ'd that large Edifices, such as Temples, *Circo's*, and others, are very imperfectly represented upon Medals, by reason of their smallness. This *Circus* is 458 Geometrical Paces long, and seventy four broad: *Fabreti* seems to think it the *Circus* of *Gallienus*, but produces no Proofs for it.

IV. The *Hippodrome* or *Circus* of *Constantinople*, begun by *Septimius Severus*, was finish'd by *Constantine* the Great. The Design of it was taken, as we have represented it<sup>1</sup>, at a time when it was not so ruin'd as it is at this Day. It differ'd<sup>1</sup> not very much in Form from the *Roman Circo's*: For its Length far exceeded its Breadth; and like those it terminated at one End in a Semicircle, and at the other in almost a right Line: At this last End were the Gates of the *Carceres*, and perhaps twelve of them too, as there was in those at *Rome*, tho' there remain'd no more than seven, when this Design was taken. The Buildings which divided the *Area* of the *Circus*, were however something different from those of *Rome*. In the Middle was an Obelisk plac'd upon round Stones sustain'd by a Base; on one Side of which were three little Pyramids, and near the last on the same Side a Column, situated almost at the Foot of a little Hill, upon which were three Bases.

PLATE  
L.



Bases. On the other side of the Obelisk was another Column, and a little farther on the same side a Pyramid with a little Globe upon the Point: Beyond this again on the same side was a Base that had serv'd to support some Statue or Column; and close besides a Column much larger and higher than the former, with a Statue upon it, and in the same Line two Bases and two little Columns.

V. There were a great many more of these *Hippodromes* in the other Cities of the East: *Philostratus*, in his Life of *Apollonius Tyanæus*, takes notice of one at *Alexandria*. *Antioch* had also one, which gave occasion to S. *John Chrysostom* to complain so often, that the Peoples Fondness for the *Circensian* Shows considerably lessen'd his Congregation. In these *Circo's* the *Greeks* had a sort of Officers call'd *Agonothetæ*, whose Business it was to preside at the Sports, and distribute the Prizes. The *Atlothetæ* are thought to have been the same with the *Agonothetæ*. They had also a sort of Inspectors, whose Office was to keep good Order. S. *John Chrysostom* (*de Bapt. Christi tom. 2. p. 374.*) thus describes the *Agonothetæ*: The *Agonothetæ*, says he, of the Olympick Games, marches into the *Forum* with a Crown on his Head, a Truncheon in his Hand, and habited in a *Pallium*. *Lucian* says he was cloath'd in Purple.

#### C H A P. IV.

*I. The Races in the Circus. II. The Bigæ, Trigæ, Quadrigæ and Sejuges, or Chariots with two, three, four or six Horses abreast. III. Elephants and Camels made to draw Chariots. IV. The Factions of the Circus. V. Onuphrius and Argolus corrected.*

**I.** NEAR the *Carceres* there was a white Line, which was the Place the Horses started from: And tho' there were six of these *Carceres* on each side the *Circus*, yet the Races could only begin on one side; and of these six *Carceres* there were but four that had their Gates open'd, until *Domitian* added two new Factions to them, that six might go out at once, and none of the Gates be shut. The *Circus*, as *Onuphrius* observes, serv'd for various sorts of Exercises, as Horse and Chariot-Races, Wrestling, Combats both on Foot and on Horse-back, the *Ludus Trojanus*, Hunting, Sea-Fights, and sometimes Stage-Plays. But of all these the Chariot-Race was the chief and most common Sport, and what we have the most Monuments of. They that ran turn'd always towards the left, as was the Custom of the Processions made at the *Suovetaurilia*, taken notice of above. The Chariots for these Races were exceeding small and low; so that it's pretty certain the Horses could with more ease draw one of them, than carry every one a Rider.

II. Among their several Chariot-Races, they had their *Bigæ* or Chariots with two Horses, the one white, and the other black, to represent Day and Night. They had also their *Trigæ*, or Chariots drawn by three Horses in front, because, say they, there were Men of three Ages that went down (*ad inferos*) to the Grave. The *Quadrigæ*, or Chariots and four a front, were in Honour of the Sun, and denoted the four Seasons of the Year. They had likewise their *Sejugæ*, or Chariots and six a front; but of these I find only one Example, and that is upon the top of the great Arch of *Severus*, where the Triumphal *Sejugæ* are seen. *Nero* however went farther yet, and increas'd the number to seven, and sometimes to ten; all which, as well as the



the rest, drew together in front. In an Inscription of *Diocles*, given by *Gruter*, we find mention made of *Septijugæ*. A Triumphal Arch which shall be exhibited hereafter in the fourth Volume, has at the top a Chariot with ten Horses in front represented, which made a kind of Angle in the middle.

III. Upon the Medals of *Faustina* the Mother, and *Lucius Verus*, we meet with *Bigæ* and *Quadrigæ* of Elephants. *Heliogabalus* also, according to *Lampridius*, ran in the *Vatican* with four *Bigæ* of Elephants; as also with *Quadrigæ* of Camels; tho' I do not remember I ever saw any such thing upon ancient Monuments. The Charioteers were call'd *Agitatores*; the Drivers of the *Bigæ*, *Bigarii*, and of the *Quadrigæ*, *Quadrigarii*.

IV. The *Circus* was divided into Factions, which were distinguish'd by the Colour of their Habit: The *Alba* was habited in White; the *Rubea*, *Russeæ*, or *Roseæ*, as they were call'd, in Red. At first there were no more than these two Factions; but afterwards two more were added, the *Prasina* or Green, and the *Veneta* or Blue. These four Factions, King *Theodoric* says, denote the four Seasons of the Year; the Green the *Spring*; the Red, *Summer*; the White, *Autumn*; and the Blue, *Winter*. *Tertullian* puts the Blue for *Autumn*, and the White for *Winter*. To these four the Emperor *Domitian*, as has been elsewhere observ'd, added two more Factions, the Golden and the Purple; but these continued not long, but were soon reduc'd to the number four, as may be learnt from later Authors, and from King *Theodoric's* Letter above cited.

V. The Factionaries call'd *Aurigarii*, *Bigarii* and *Quadrigarii*, were at first either Slaves, Freedmen, or Strangers. But in After-times we find young Noblemen, and in *Caligula's* Reign Senators, taking upon them this Office; tho' not without a Mark of Infamy. The most dissolute among the Emperors also, as *Caligula*, *Nero*, *Vitellius*, *Commodus*, *Caracalla* and *Heliogabalus*, exercis'd the Office of *Aurigæ* in the *Circus*, without Shame.

*Onuphrius* enumerates the Factionaries call'd *Aurigæ*, mention of which is made in Authors, but through Mistake reckons among them two Race-horses, *Tigris* and *Passerinus*, taken notice of by *Martial* in this Verse;

*Utrumne currat Passerinus an Tigris.*

And *Argoli*, his Commentator, is also so far from seeing the Mistake, that he cites those other Verses of the same Poet to confirm it:

*Vis cursu pedibusque gloriari?  
Tigrim vince levemque Passerinum;  
Non est gloria præterire asellum.*

Where it's plain he speaks of Horses, both from the Comparison he makes of the *Tigris* and *Passerinus* with the As's, and from the old List of Horses in which *Passerinus* is found; which I think puts the Matter out of all doubt. The same Poet speaks elsewhere of the most famous Race-horses:

*Non sum Andremonæ notior caballo.*

which agrees with the Enumeration of the *Circensian* Horses, where we find these two, *Passerinus* and *Andremon*. *Onuphrius* seems also to be mistaken in putting the Horse *Lupus* for an *Auriga* or Charioteer of that Name.

These Factions of the *Circus* divided also the People, who interested themselves some in one Faction, and some in another; so that not only the *Aurigæ* that ran in the *Circus*, but also the People that espous'd the part of this or that Faction, were call'd white, green, red and blue: And as a very little Matter will stir up



the Populace, so this Division at the *Circensian* Shows often occasion'd Seditions, and once even a Civil War in the Empire of *Constantinople*, where a great many People were kill'd on all sides.

## C H A P. V.

*I. Images of the Races in the Circus. II. Other Images. III. The Honours paid to the Horses of the Circus. IV. A great Number of these Horses Names. V. The Names of the Drivers or Charioteers.*

<sup>2</sup> I. **I**N the following Image a *Circensian* Race of Chariots, and four <sup>2</sup> is exhibited; where the Charioteer wears a *Pileus* or Bonnet something like that worn by the Charioteers in the following Image, with this only Difference, that here he is not tied under the Chops as the others are. This *Auriga* has also in his Hand a Sword instead of a Whip.

<sup>3</sup> The following Race<sup>3</sup>, publish'd by *Fabreti*, exhibits both *Bigæ* and *Quadrigæ*, Chariots with two, and Chariots with four Horses. The two Chariots and four which follow one another, have this remarkable in them, that all the Horses wear a Palm-branch on their Head. The great Pile of Building that cuts the *Area* of the *Circus* in two equal Parts, is here also observable, and full of Ornaments; such as *Cybele*, an Obelisk, an Altar, a *Victory* upon a Column, a Structure of two Columns, upon which are seven Dolphins, and an *Apollo* between two Columns, bending his Bow. Among the Racers in this Image there are also Horse-Racers called *Desultores*, which are they that run with two Horses. In the upper Marble there are represented *Genii*, or little Boys in the Form of *Genii*, running: And in this manner were the Ancients entertain'd at the *Circus*.

<sup>4</sup> II. The *Auriga* at the bottom of the Plate<sup>4</sup>, with a Crown and Palm-branch in his Hands, is *Scorpus*, a celebrated Charioteer: He drives four Horses, whose Names are written upon the Head of each: And because his Hands are embarrass'd with the Crown and Palm-branch, he has wrapp'd the Reins round his Body like a Belt. Near to another Chariot and four running<sup>5</sup>, are two *Genii* holding a Bonnet that has all the Air of a *Pileus*, the Mark of Liberty, so that this Charioteer <sup>6</sup> had probably obtain'd his Freedom by Conquest. The following Image<sup>6</sup>, taken from a Gem, exhibits also *Circensian* Races of this kind.

III. By the Inscriptions that remain, it appears that they anciently paid as much Honour to the Horses, as they did to the *Aurigæ* or Charioteers: For they erected Monuments to them, engrav'd them upon Gems with a Palm, to denote their Victory at the Races of the *Circus*. They also had their Names, their Country, and even their Colour engrav'd upon large marble Tables. It will not therefore be thought beside the Purpose, perhaps, if we give here a List of the Names of the Horses found in some of *Gruter's* Inscriptions, in an Inscription in our *Diarium Italicum*, and in that publish'd by *Spon* in his 13th Volume of his *Voyages*, and some others that I have since observ'd.

<i>Abascantus</i>	<i>Adfertor</i>	<i>Alcimus</i>	<i>Aracinus</i>
<i>Abigenus</i>	<i>Advola</i>	<i>Amor</i>	<i>Arancus</i>
<i>Acceptor</i>	<i>Ægyptus</i>	<i>Andremon</i>	<i>Arcadius</i>
<i>Acerius</i>	<i>Æthereus</i>	<i>Aquila</i>	<i>Argus</i>
<i>Admetus</i>	<i>Ajace</i>	<i>Aquilinus</i>	<i>Arion</i>

*Arista*



<i>Arista</i>	<i>Exactus</i>	<i>Maculosus</i>	<i>Præsidius</i>
<i>Armatus</i>	<i>Excellens</i>	<i>Matron</i>	<i>Pugio</i>
<i>Atmetus</i>	<i>Exoriens</i>	<i>Maurus</i>	<i>Purpurio</i>
<i>Aunara</i>	<i>Felix</i>	<i>Melissus</i>	<i>Pyrallus</i>
<i>Bæticus</i>	<i>Felicissimus</i>	<i>Memaon</i>	<i>Rapax</i>
<i>Ballista</i>	<i>Floridus</i>	<i>Menippus</i>	<i>Raptor</i>
<i>Barbarus</i>	<i>Frugiferus</i>	<i>Murinus</i>	<i>Regalis</i>
<i>Bubalus</i>	<i>Gætulus</i>	<i>Murra</i>	<i>Romanus</i>
<i>Callidromus</i>	<i>Garrulus</i>	<i>Mysticus</i>	<i>Romula</i>
<i>Callidus</i>	<i>Gelos</i>	<i>Nicolaus</i>	<i>Romulus</i>
<i>Callinicus</i>	<i>Gemmula</i>	<i>Nitidus</i>	<i>Sæclaris</i>
<i>Camn</i>	<i>Gentilis</i>	<i>Notatus</i>	<i>Sagitta</i>
<i>Candidus</i>	<i>Glaphyrus</i>	<i>Nobilis</i>	<i>Sanctus</i>
<i>Catta</i>	<i>Hederatus</i>	<i>Noricus</i>	<i>Saturus</i>
<i>Celtiberus</i>	<i>Helius</i>	<i>Oceanus</i>	<i>Sica</i>
<i>Centaurus</i>	<i>Hilarus</i>	<i>Palmatus</i>	<i>Signifer</i>
<i>Chrysippus</i>	<i>Hirpinus</i>	<i>Palumbus</i>	<i>Silvanus</i>
<i>Cirratius</i>	<i>Inclutus</i>	<i>Paratus</i>	<i>Siricus</i>
<i>Colinus</i>	<i>Indus</i>	<i>Pardus</i>	<i>Smaragdus</i>
<i>Cupido</i>	<i>Ingenuus</i>	<i>Passerinus</i>	<i>Spiculus</i>
<i>Dædalus</i>	<i>Innocens</i>	<i>Patronus</i>	<i>Superbus</i>
<i>Decoratus</i>	<i>Juvenis</i>	<i>Peculiaris</i>	<i>Thelo</i>
<i>Delicatus</i>	<i>Latinus</i>	<i>Pegasus</i>	<i>Tiberis</i>
<i>Derector</i>	<i>Licentia</i>	<i>Perdrix</i>	<i>Tigris</i>
<i>Domitius</i>	<i>Licentiosus</i>	<i>Petulans</i>	<i>Tuscan</i>
<i>Draucus</i>	<i>Lucidus</i>	<i>Phædrus</i>	<i>Tyrrhenus</i>
<i>Dromus</i>	<i>Lucinus</i>	<i>Pistus</i>	<i>Valentinus</i>
<i>Eminens</i>	<i>Lupercus</i>	<i>Polynice</i>	<i>Vastator</i>
<i>Eutoniis</i>	<i>Lupus</i>	<i>Pompeianus</i>	<i>Victor</i>
<i>Eutonsus</i>	<i>Lybius or Libyus</i>	<i>Pontifex</i>	<i>Virilis</i>

In some Inscriptions the different Colours of the Horses are set down upon each, which are these: *Albus*, *Cinereus*, *Badius*, *Rufus*, *Maurus*, *Fulvus*, *Pul-  
lus*, *Kæsius* or *Cæsius*; and sometimes these mix'd Colours, *rufus-cæsius*, *niger-  
cæsius*. The Country also where they were bred, was recorded in many Inscrip-  
tions, as *Africa*, *Spain*, *Gaul*, *Mauritania*, *Lacedemon*, the first of which fur-  
nish'd more Horses than all other Countries together.

V. The Names of the Charioteers are not so much upon Record as those of their  
Horses; what I have met with of them however I here present you with; among  
which you will find some common both to the Charioteers and the Horses.

<i>Alexander</i>	<i>Cerdou</i>	<i>Festus</i>	<i>Hymenæus</i>
<i>Andricus</i>	<i>Crescon</i>	<i>Fontius Epaphroditus</i>	<i>Junius</i>
<i>Antonius</i>	<i>Datianus</i>	nisi sit idem qui supra	<i>Juventus</i>
<i>Avitus</i>	<i>Diocles</i>	<i>Fortunatus</i>	<i>Lollianus</i>
<i>Avitius Terentius</i>	<i>Dionysius</i>	<i>Fulvius</i>	<i>Maturus</i>
<i>Aurelius Faber</i>	<i>Epaphroditus</i>	<i>Gaius</i>	<i>Menander</i>
<i>Basilicides</i>	<i>Epigonus</i>	<i>Heben</i>	<i>Nicander</i>
<i>Callinicus</i>	<i>Eros</i>	<i>Hercules</i>	<i>Onesimus</i>
<i>Catullus</i>	<i>Eruendus</i>	<i>Heremis</i>	<i>Pinn</i>
<i>Celsus</i>	<i>Eutyches</i>	<i>Hermes</i>	<i>Polyphemus</i>

Pom-



<i>Pompeius Fuscias</i>	<i>Q. Rapidus Mulo</i>	<i>Senior</i>	<i>Tharsus</i>
<i>Pompeius Musclosus</i>	<i>Romanus</i>	<i>Sestus</i>	<i>Tyrrhenus</i>
<i>Primus</i>	<i>Rufus Apollo</i>	<i>Suavis</i>	<i>Victor</i>
<i>Priscus</i>	<i>Sabinus</i>	<i>Telephorus</i>	
<i>Quartus</i>	<i>Scorpus</i>	<i>Thallus</i>	

## C H A P. VI.

*I. The Horsemen called Desultores. II. Images of them. III. Some remarkable Particulars about the Races in the Circus. IV. They who ran in the Circus, sometimes dressed with Wings like Cupids. V. The Conclusion of the Games of the Circus. VI. A Horse sacrificed to Mars. VII. A Difficulty about the Races of the Circus. VIII. Images of those who had conquer'd in the Circus, those of the Horses, as well as those of the Men.*

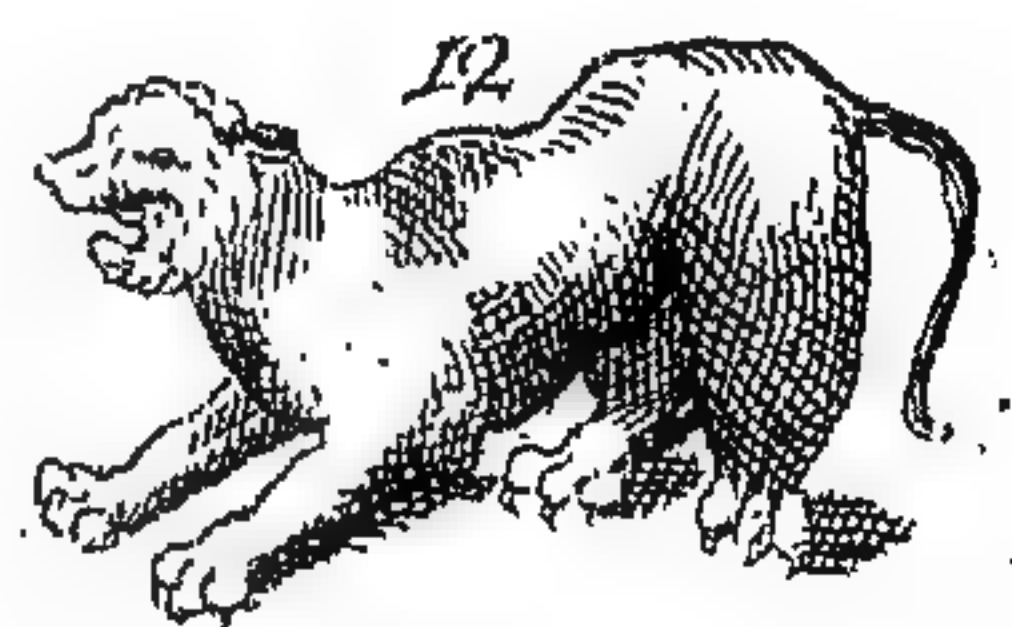
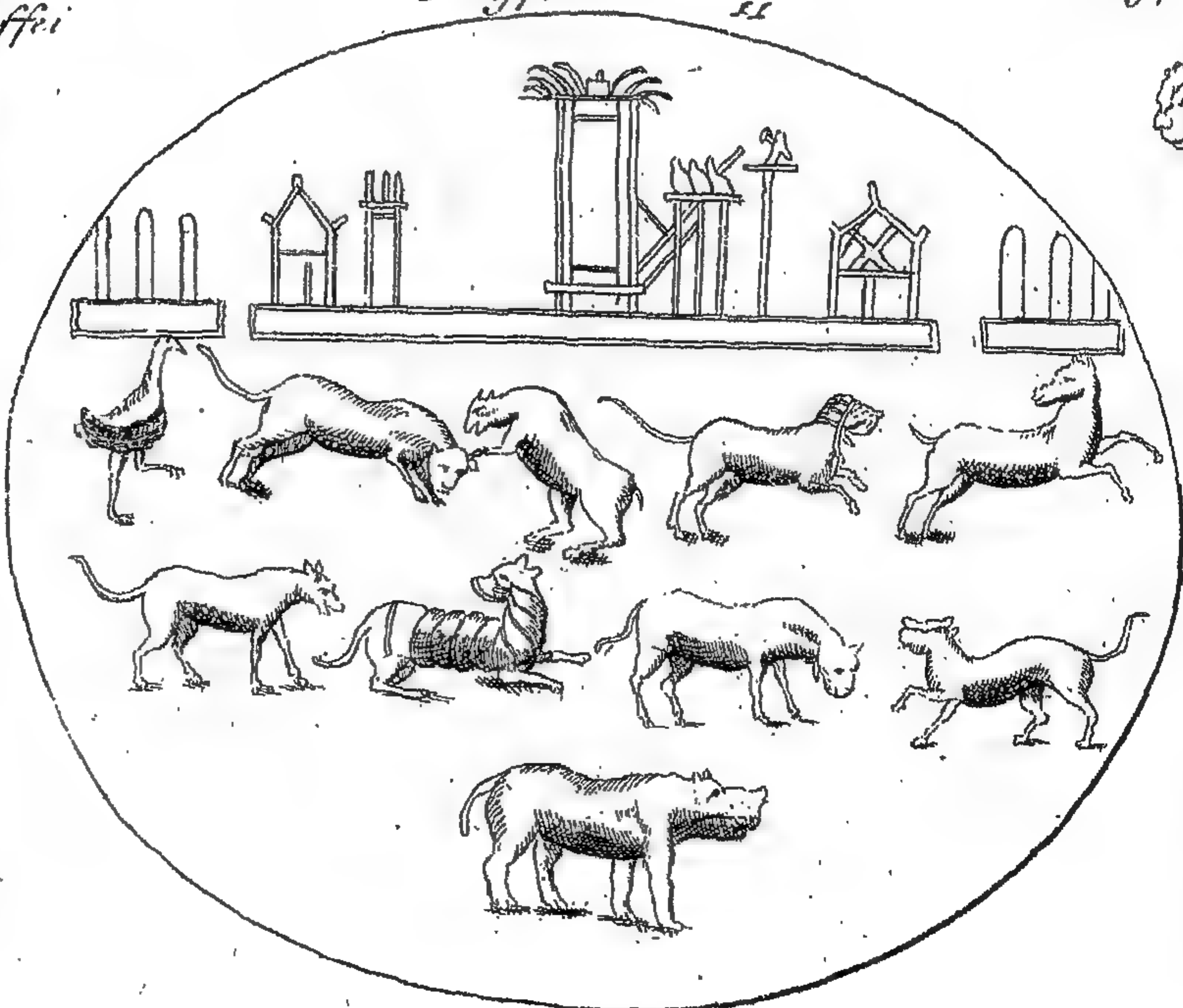
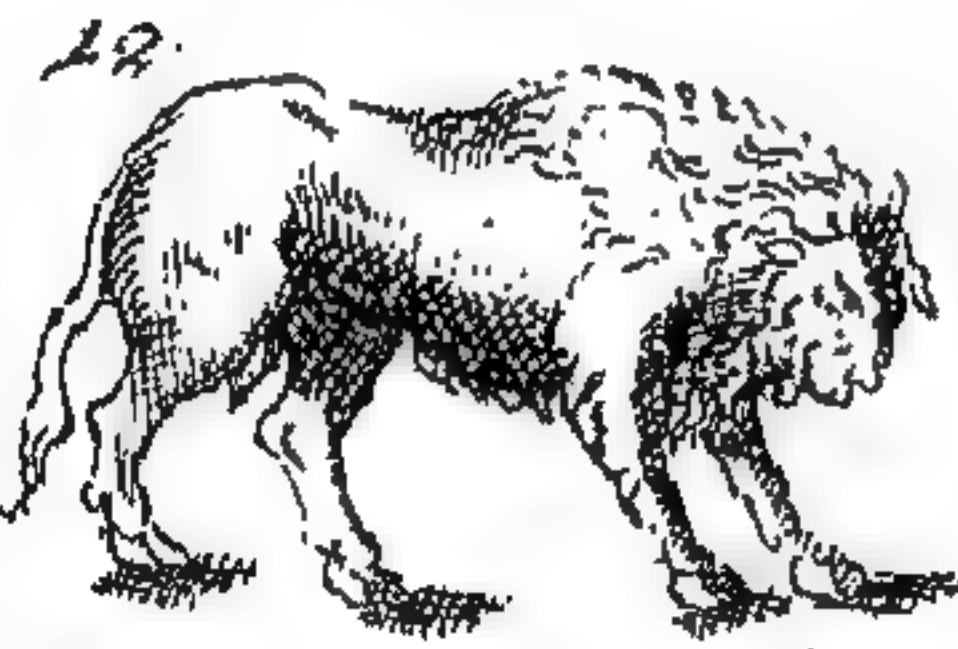
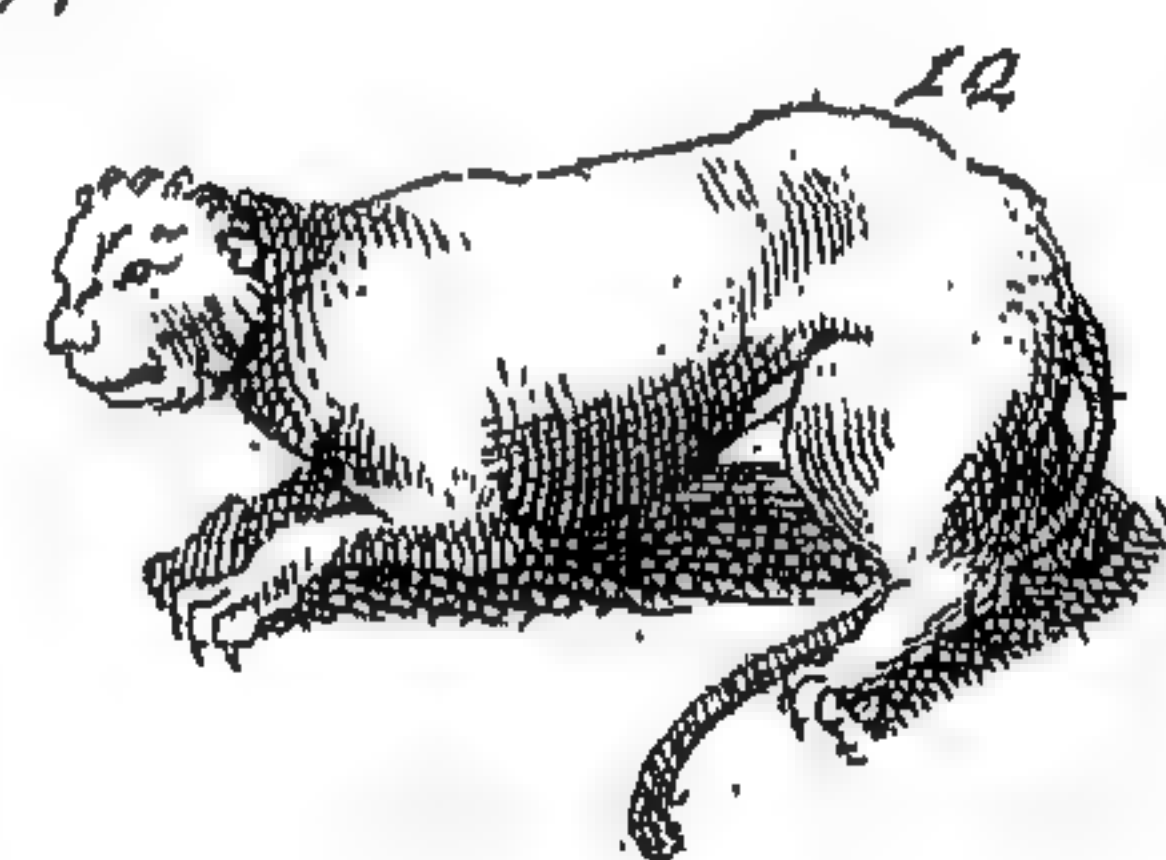
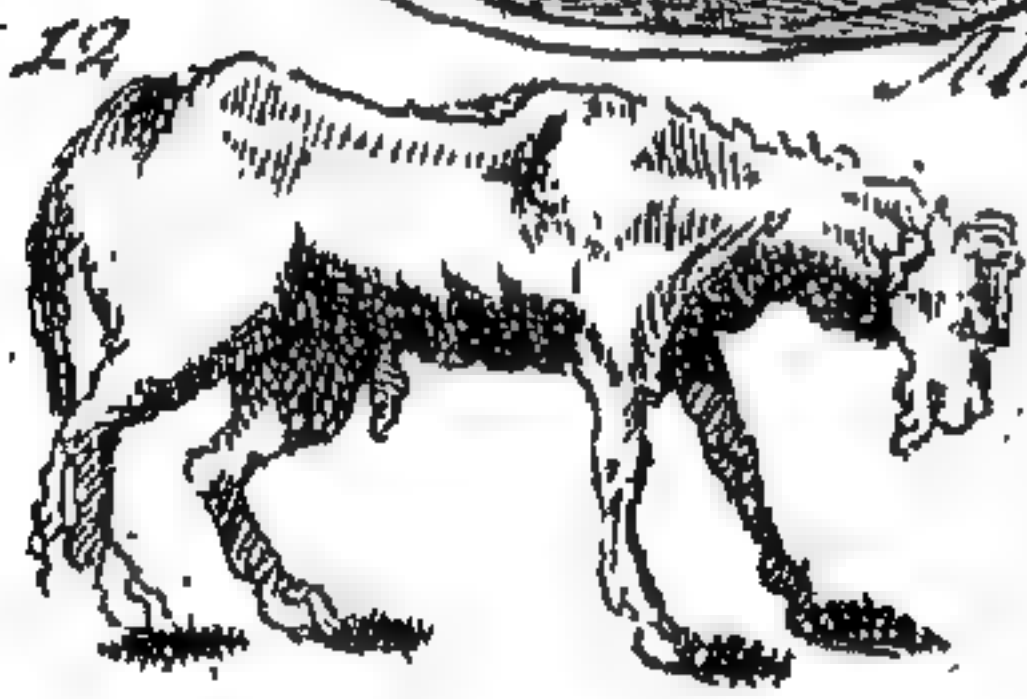
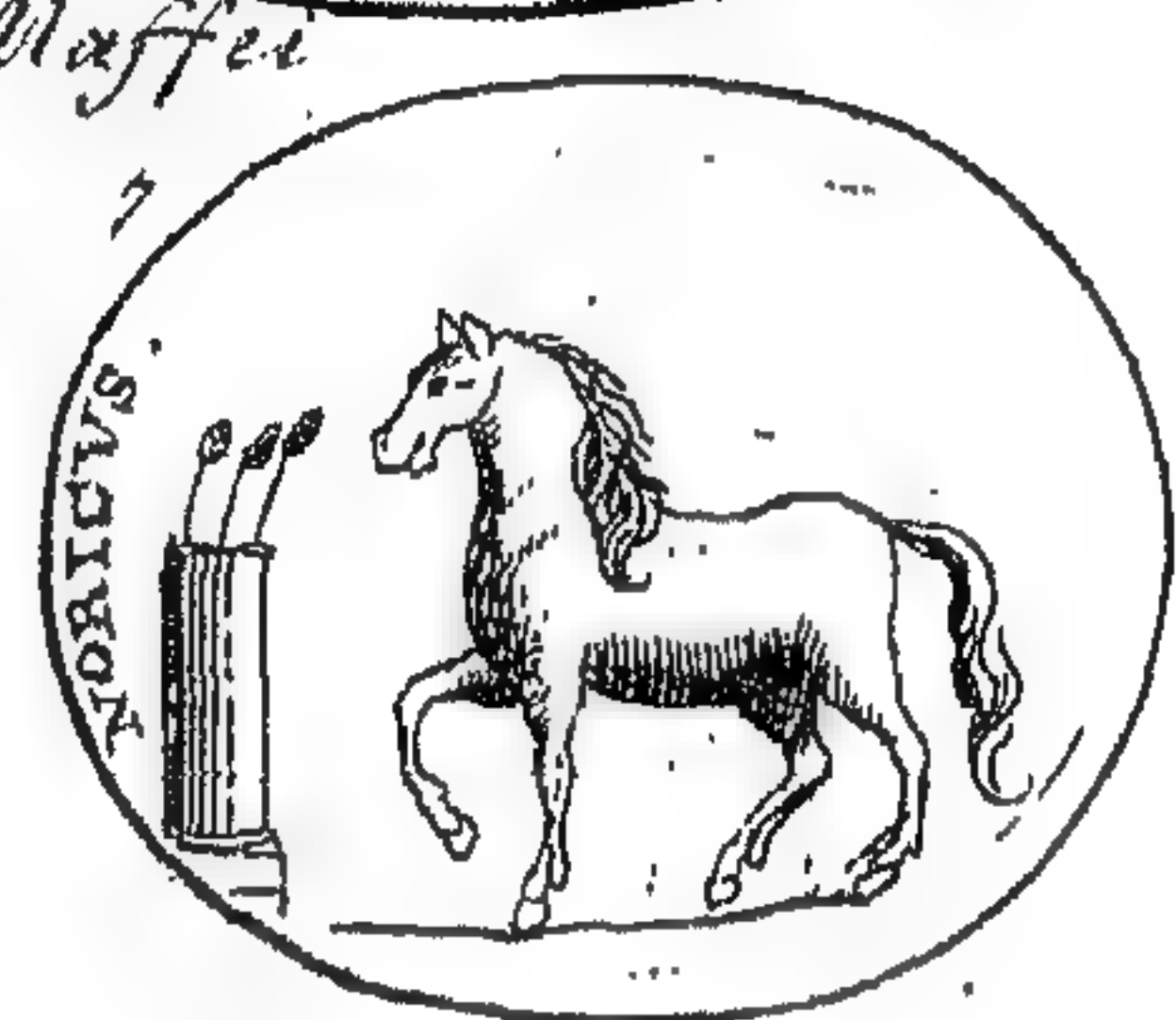
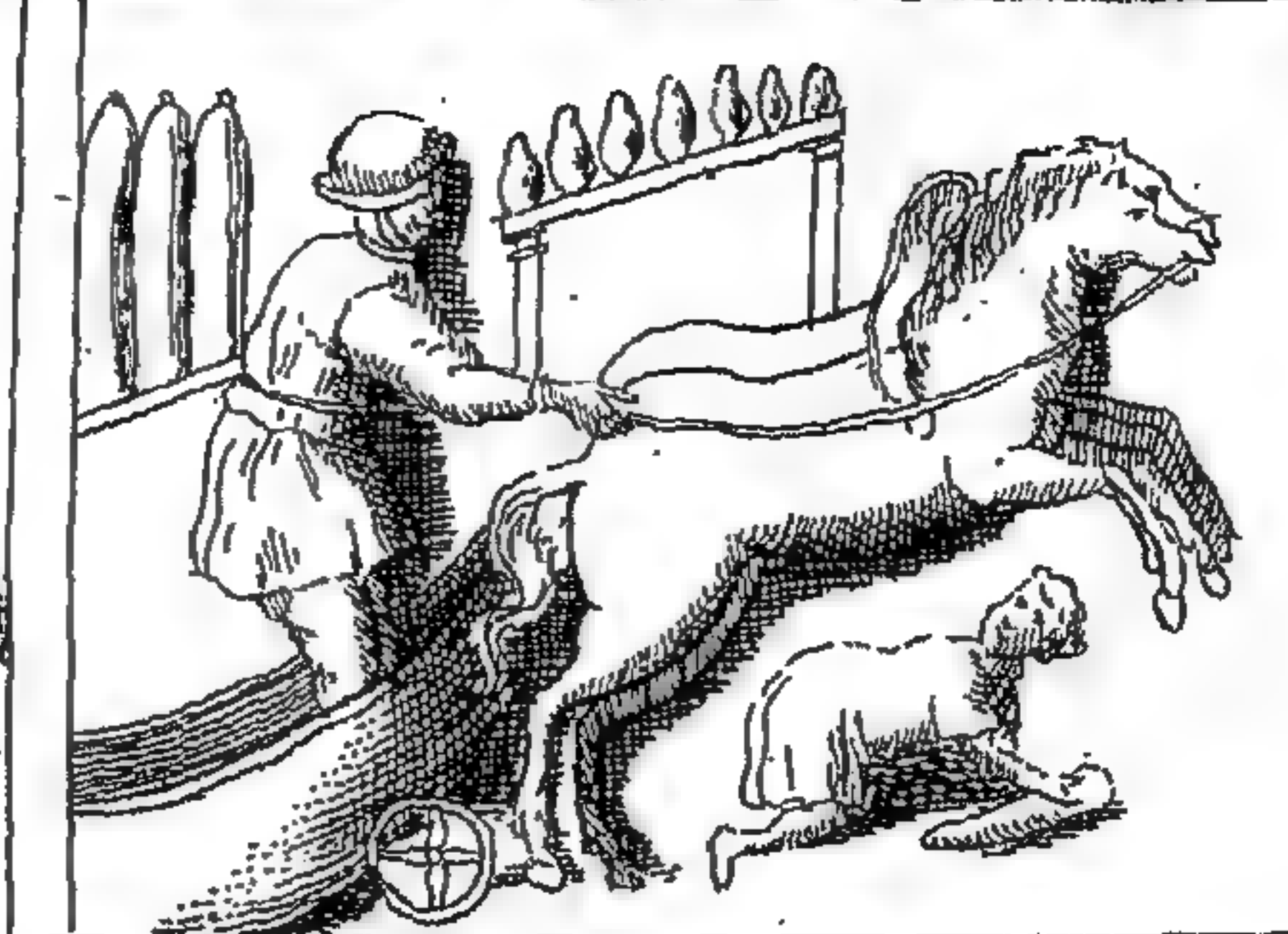
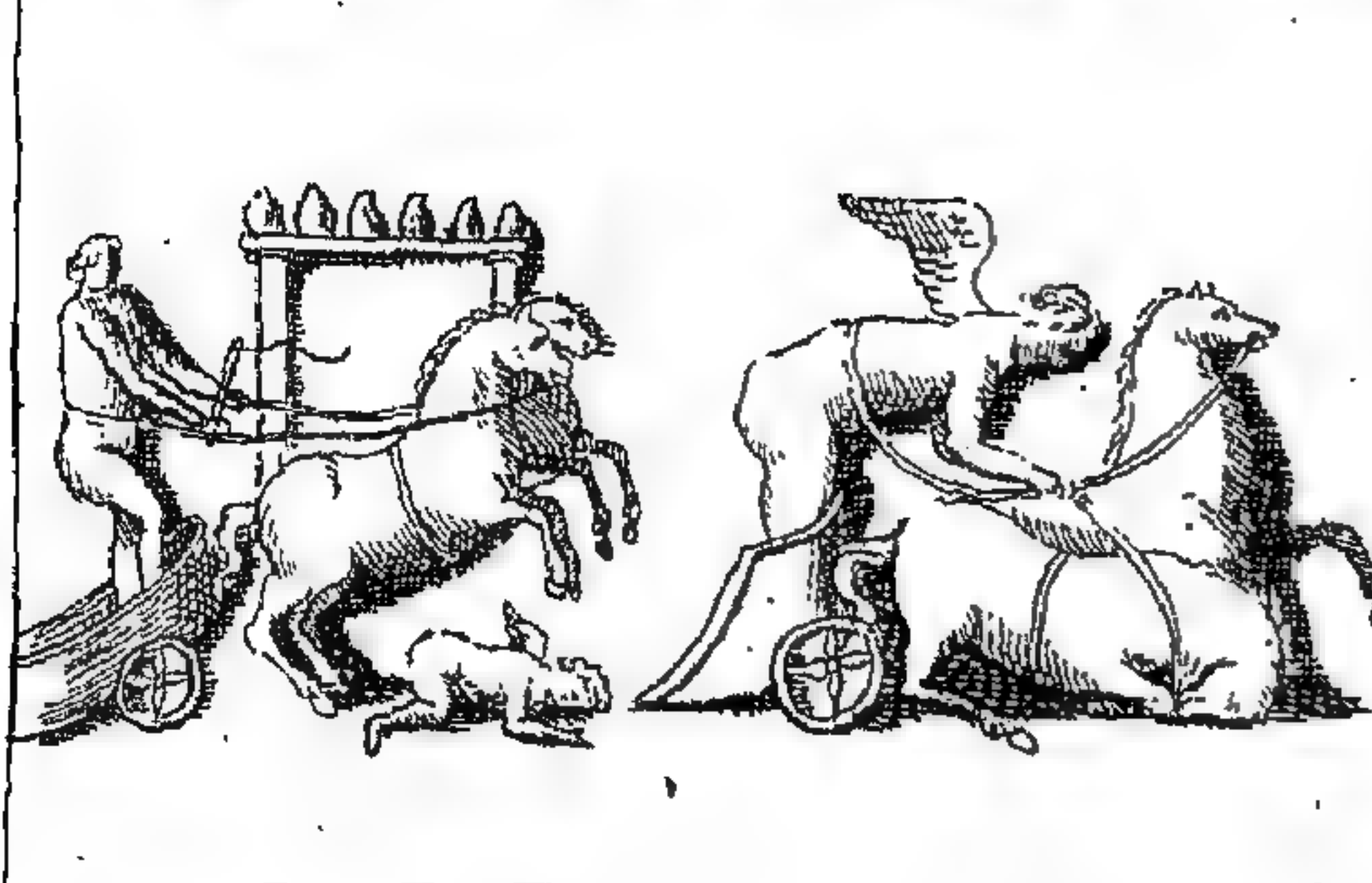
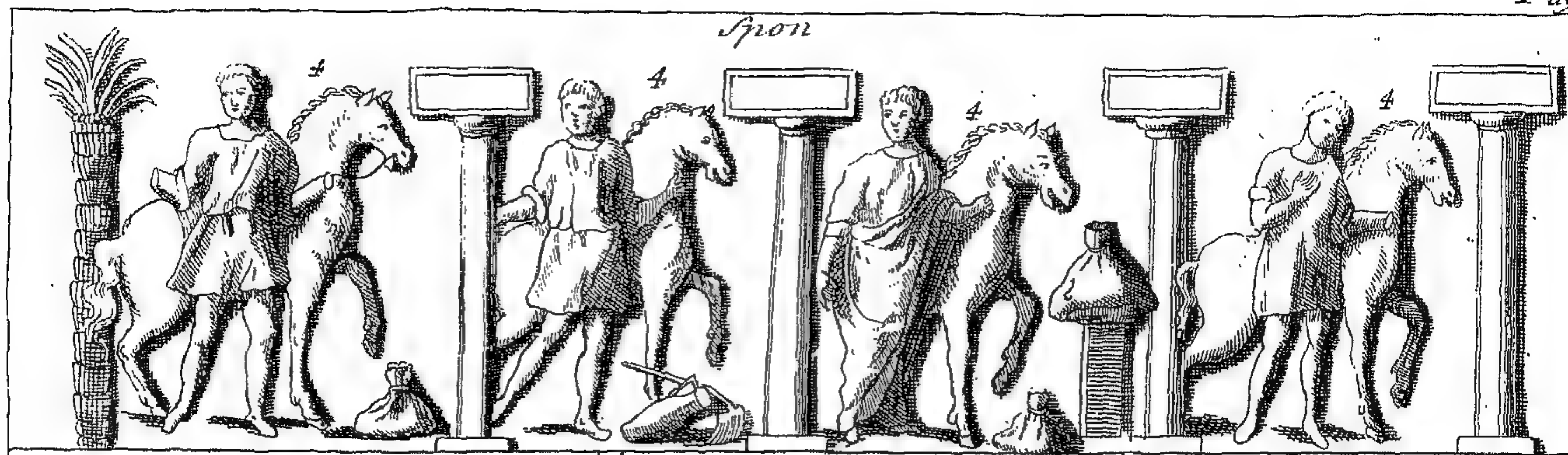
**I.** BESIDES the Chariot Races, they had also Horse-Races, the Riders of which were call'd *Desultores*, from their riding one Horse and leading another by the Bridle, and leaping from the Back of one to the other, as the Custom was after they had run seven Courses or Heats, and that they did with great Dexterity: Now this was the more extraordinary, as it was practis'd at a time, when they neither rode with Saddle or Stirrups, which must needs make their Change of Horses upon a Gallop very difficult; so that to be Master of so much Agility, a long Training in that Exercise was necessary. The Horses at these Races were call'd *Desultorii*. This way of leaping from Horse to Horse was practis'd also in the Army, when Necessity requir'd it; but chiefly among the *Numidians*, who made the right Wing of *Asdrubal's* Army with these *Desultores*. Some are of Opinion there was no Prize assign'd to the Victors at these Races: But this seems to be contradicted by the Monuments here given of these *Desultores*, where they are seen wearing a Palm-branch; tho' it must be own'd this Palm-branch might possibly denote no more than a Victory, where no Prize was consequent.

PLATE II. The following Plate exhibits two of those *Desultores*<sup>1</sup>, each of them wearing a Palm-branch, as having obtain'd the Victory. Other *Aurigæ* are here also seen with four<sup>2</sup> and two<sup>3</sup> Horses. The four that lead their Horses to give them Provender<sup>4</sup>, have won the Race, as the Palm-branch at one of the Extremities of the Marble denotes. There are four Posts that have at the top as many Tablets, upon which was written, according to *Spon*, *HOC EST. ALIUD FATERI. ET CREDE, NON LICET*. The meaning of which is not easy to find out.

III. The starting Place both for Horses and Chariots, was, as has been already observ'd, at the white Line. The Course was chiefly from hence to the *Meta* at the other end of the *Circus*; about which they rode round, and then turn'd back and ran to the opposite *Meta*, which they in like manner ran round, and this they did seven times; so that he who first made the seventh Course or Heat, won the Race, or *Missus*, as they call'd it, and had the Prize given him, or rather took it himself from the Place where it was expos'd. They were the four Factions, already mentioned, that started and ran these seven Courses together. This way of running these seven Heats we find mention'd in various Authors in an infinite number of Passages.

But







But beside these ordinary Courses of the four Factions, which by the way were not fix'd to that number, there were also private Men that enter'd the Lifts with them. The great Art of the *Auriga* was in turning at the *Meta* at a convenient Distance: For if he happen'd to run too near it, he ran the Risque of breaking the Chariot, and if he took too large a Round, he then gave his Antagonist that was nearest him, an Opportunity of slipping in between him and the *Meta*, and so getting before him. At every Course it was the Custom to put an Egg upon the Columns above-mention'd by Persons appointed for that purpose, and as many Dolphins upon the other Columns; so that when seven of these were thus plac'd, the Race was then over.

IV. *Ælius-Cæsar*, *Spartian* says, oftentimes made his Coursers wear Wings like *Cupids*, and call'd them by the Names of the Winds, one *Boreas*, another *Notus*, another *Aquilo*, and another *Circius*, and other such like Names; and made them run inhumanly without breathing. This way of running with Wings agrees very well with the Images given above of *Cupids* driving of Chariots. It seems nevertheless that *Spartian* speaks in that place of Foot-Races; tho' that does not hinder but that they might as well run with Wings in the Horse and Chariot-Races, as we find in a great number of Monuments.

The *Greeks* seem not to have had always a certain determinate number of Courses for finishing the Race, because *Homer* makes but one, tho' a long one indeed; *Pindar* twelve, and that mention'd more than once, and *Sophocles* six or seven.

V. In *Cassiodorus's* Time the number of Heats, which they call'd *Missus*, was four and twenty, but before that five and twenty. Toward the *Carceres* there were three Balconies, from whence the Signal for starting was given: This was anciently done by holding up a lighted Torch; but that Custom *Nero* chang'd, and instead thereof hung out a *Mappa* or white Napkin, as *Theodoric* tells us; tho' there are some Authors that make this Signal of the Napkin more ancient. Under the Republick the Consuls gave the Signal, and in their Absence the Prætors, who had also that Office under the Emperors.

VI. According to *Festus Pompeius*, it was a Custom to sacrifice one of the best Horses that had won the Race, to *Mars*. The Prize of Victory was Gold, Silver, Crowns, Habits, and sometimes Horses.

VII. In these Races of seven Rounds there seems to me a Difficulty not easily got over, which is this. They all started together from the same Line, in which all were equal; but then in running the seven Rounds without rubbing, in which they turn'd round the *Metæ* at both Ends fourteen times, the innermost Chariot, which by consequence must turn round the *Metæ* within a narrower Circle than the rest, and especially than the outermost, must have the Advantage: Which Advantage, if we consider fourteen times repeated, is so very great, that, *cæteris paribus*, the innermost must in my Opinion necessarily win the Race. But to this perhaps it may be answer'd, that he having so small a Compass to turn in, would be oblig'd to slacken his Pace for fear of running foul upon the *Metæ*, which would balance the Advantage he had of turning in a lesser Circle, and that those that were without him, and turn'd about in a larger Circle, especially the outermost of all, would have so much room to turn in that he would have no Occasion to abate at all, but might turn the *Metæ* with the same Speed he ran the rest of the Course. But here if we consider the Form of these *Circensian* Chariots, as we find them in a great number of Monuments, we shall find this by no means satisfactory: For these Chariots were so very small, that the Charioteer was oblig'd to stand upright, they not exceeding half a Horse length, as appears by what we see of them upon Monuments; so that a very little time serv'd them to turn in; whereas on the contrary, the outermost, who had a much larger Circle to make, especially when



they ran with four, five or six Horses, must needs be thrown behind. This Difficulty I have propos'd to several ingenious Men, who profess'd they knew no more than I how to get over it.

5 VIII. In the following Image we find *Publius Hypseus*<sup>5</sup>, who was *Ædilis Curu-*  
 6 *lis*, running in a Chariot and two. Another below him<sup>6</sup>, wears a Bonnet  
 like those we see of several *Aurigæ* in the preceding Plates. A Horse going to-  
 7 wards a Column<sup>7</sup>, upon which are three Palm-branches, confirms what has been be-  
 fore observ'd of their doing equal Honour to the Horses as to the Men. The  
 three Palm-branches denote that the Horse had won three Races. He was a  
*German* Horse, and of that part of the Country call'd *Noricum*, as may be seen  
 by the Inscription *Noricus*: For besides the particular Names of the Horses, they  
 sometimes set down the Country where they were bred, together with the Names  
 8 of their Sires and Grandfathers. The two *Victories*<sup>8</sup> that run each in a Chariot,  
 9 and two below<sup>9</sup>, probably denote some particular *Victory*. That Girl that is on  
 10 Horseback<sup>10</sup> at the bottom of the Plate, seems to run in one of their publick Shows.

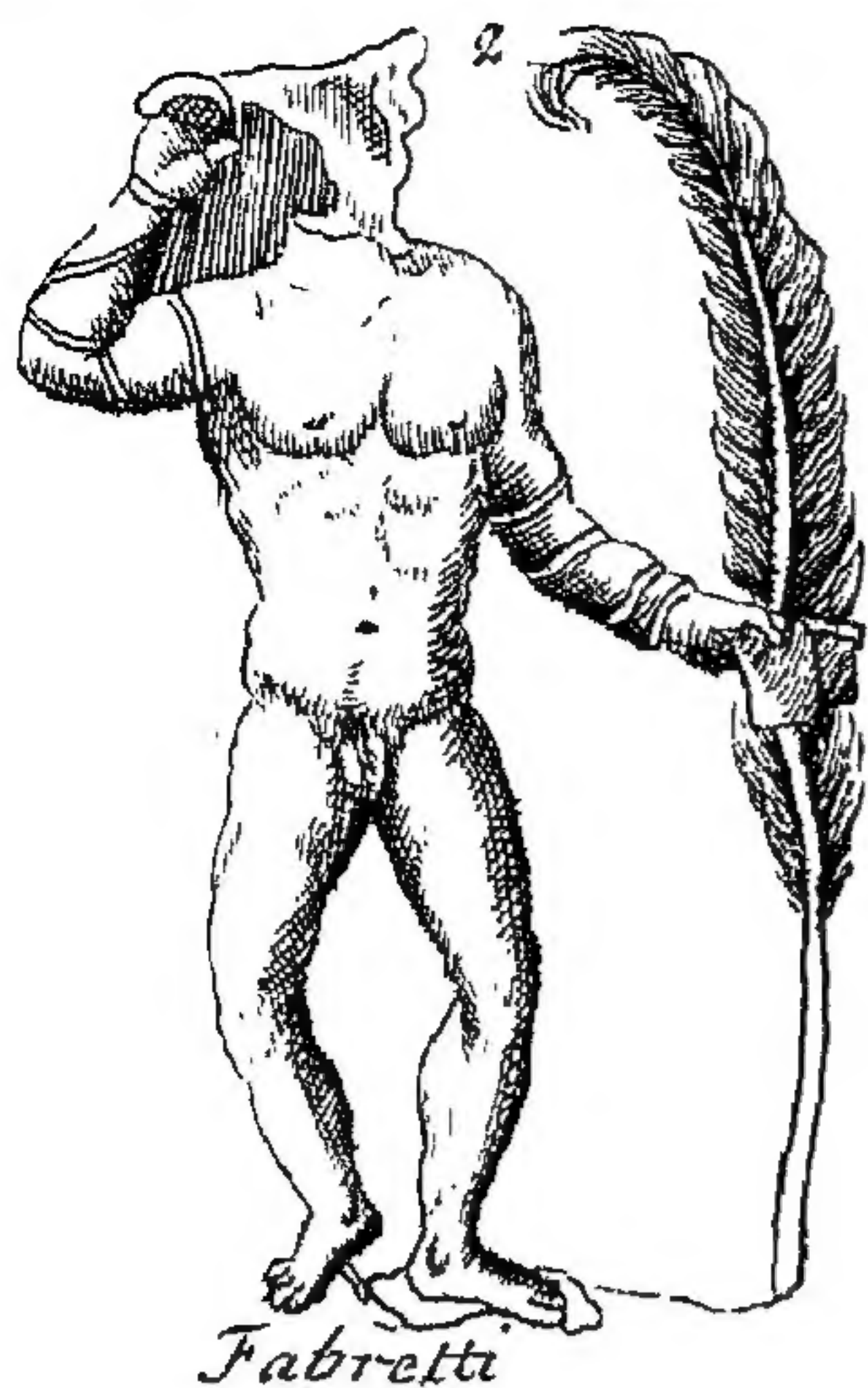
## C H A P. VII.

I. *Other Spectacles or Sights of the Circus; monstrous or extraordinary wild Beasts.*  
 II. *The Plays of the Gymnasium; the Race a-foot.* III. *The Wrestling.* IV. *The*  
*Boxing.* V. *The Cestus; Marcus Antonius, Exochus Cestiphorus.* VI. *Other*  
*Cestiphori.* VII. *Several sorts of Fights.* VIII. *Dancings, and the Discus,*  
*or Coit.* IX. *What the Pancratium and Pentathlus were.*

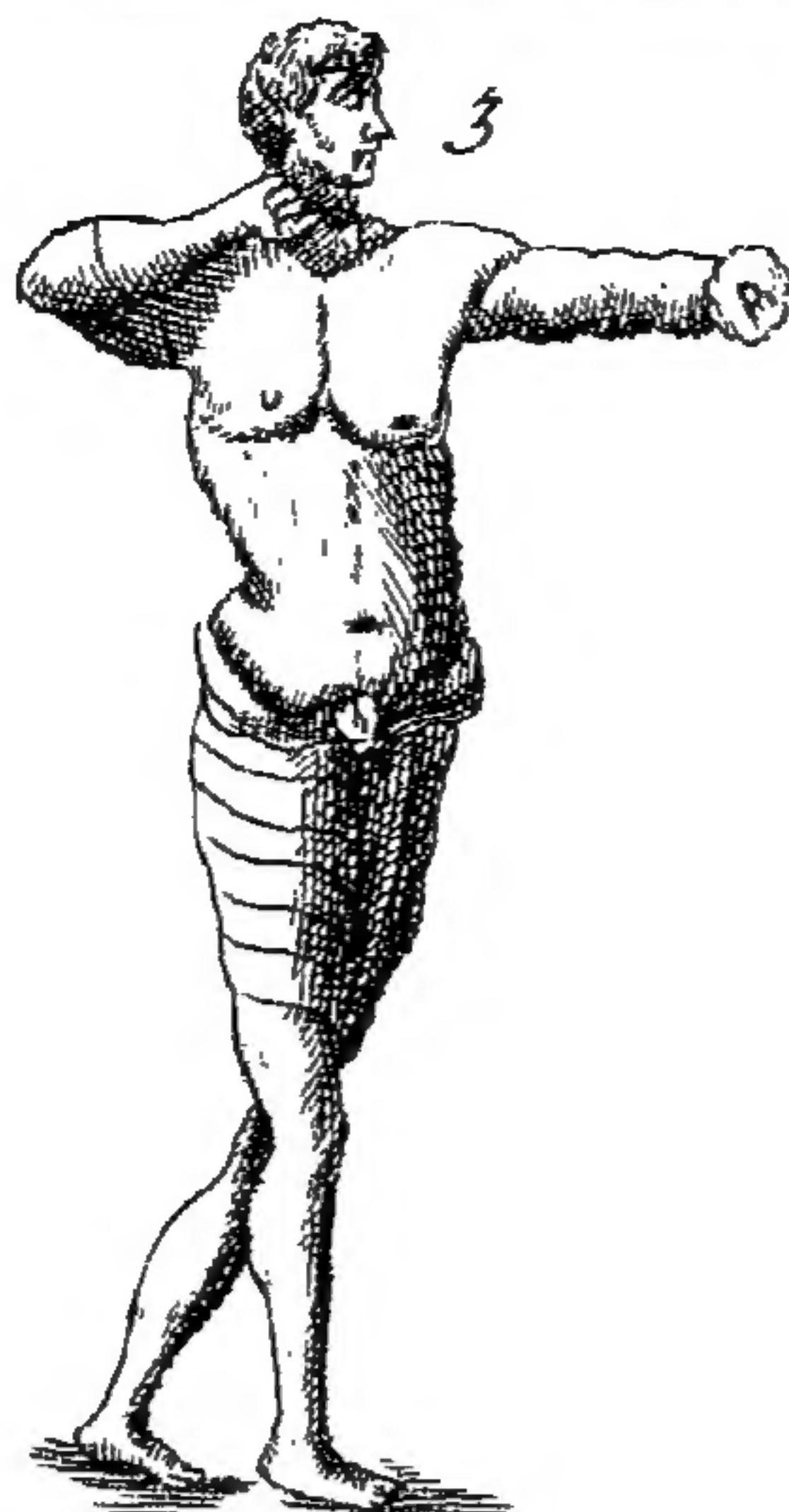
I. **T**HE *Circus*, as has been before observ'd, was a Place for all sorts of Spectacles or Sights: There wild Beasts from all Parts of the World, and those the most uncommon, were exhibited; and thither also monstrous Animals, whenever they could find any, were brought. The Amphitheatre was likewise a Place  
 11 where such things were exhibited. But the following Monument<sup>11</sup>, taken from a Gem of the Baron *de Crassier* of *Liege*, represents something of this kind exhibited in the *Circus*: For there is seen in it a good number of uncommon Beasts, many of which are unknown to us, a Lion of a singular Form; an Animal resembling the *Alca* in the Medals of the Emperor *Philip*, a Goat with a Body all striped, an *Ibis* or Bird of *Egypt*, and an *Hippopotamus*. The four monstrous  
 12 Animals<sup>12</sup> at the bottom of the Plate were taken from ancient Monuments, and engrav'd about the middle of the 16th Century.

II. The Horse and Chariot-Races were not the only Exercises that were exhibited in the *Circus*, as has been observ'd; but the *Gymnasian* Sports had there also a place. These were certain Exercises design'd for preserving the Body in Strength and Vigour, and giving it an Agility and Suppleness: And forasmuch as they threw off their Cloaths at these Exercises, and were either wholly naked or half so, they therefore call'd them *Ludi Gymnici*, from the Word *γυμνός*, naked, and the Places *Gymnasia*, which Name pass'd from the *Greeks* to the *Latins*, as did also the Word *Palestræ*, by which they were likewise call'd. The five *Gymnasian* Sports were Boxing, Wrestling, Running, Leaping, and Throwing the *Discus* or Quoit; which Exercises the *Greeks* call'd *Pentathlon* or *Pancratium*, and the *Romans* *Quinquertium*. These *Gymnasian* Sports were exhibited by the *Romans* in the *Thermæ*, as we have already seen under the Article *Thermæ*. But the





Fabretti



M<sup>r</sup>. Foucault



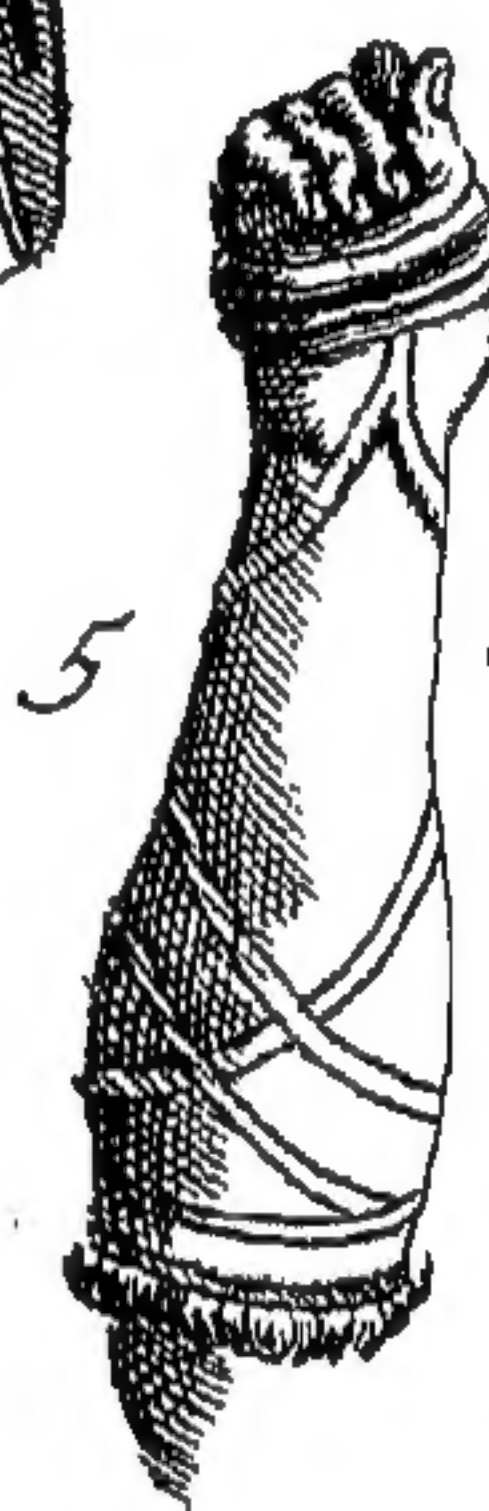
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D. Emmanuel Marti



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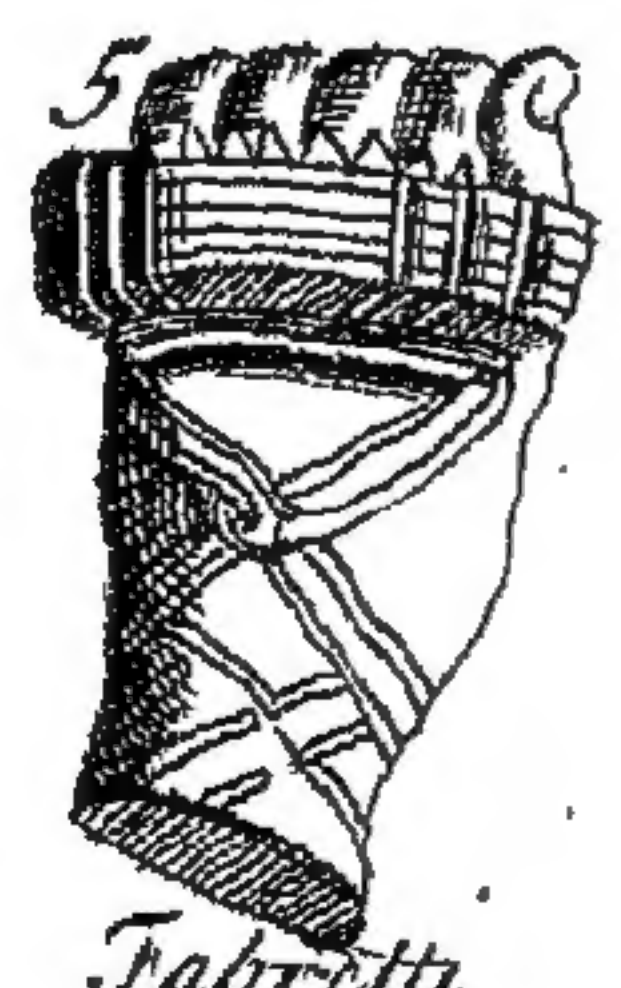
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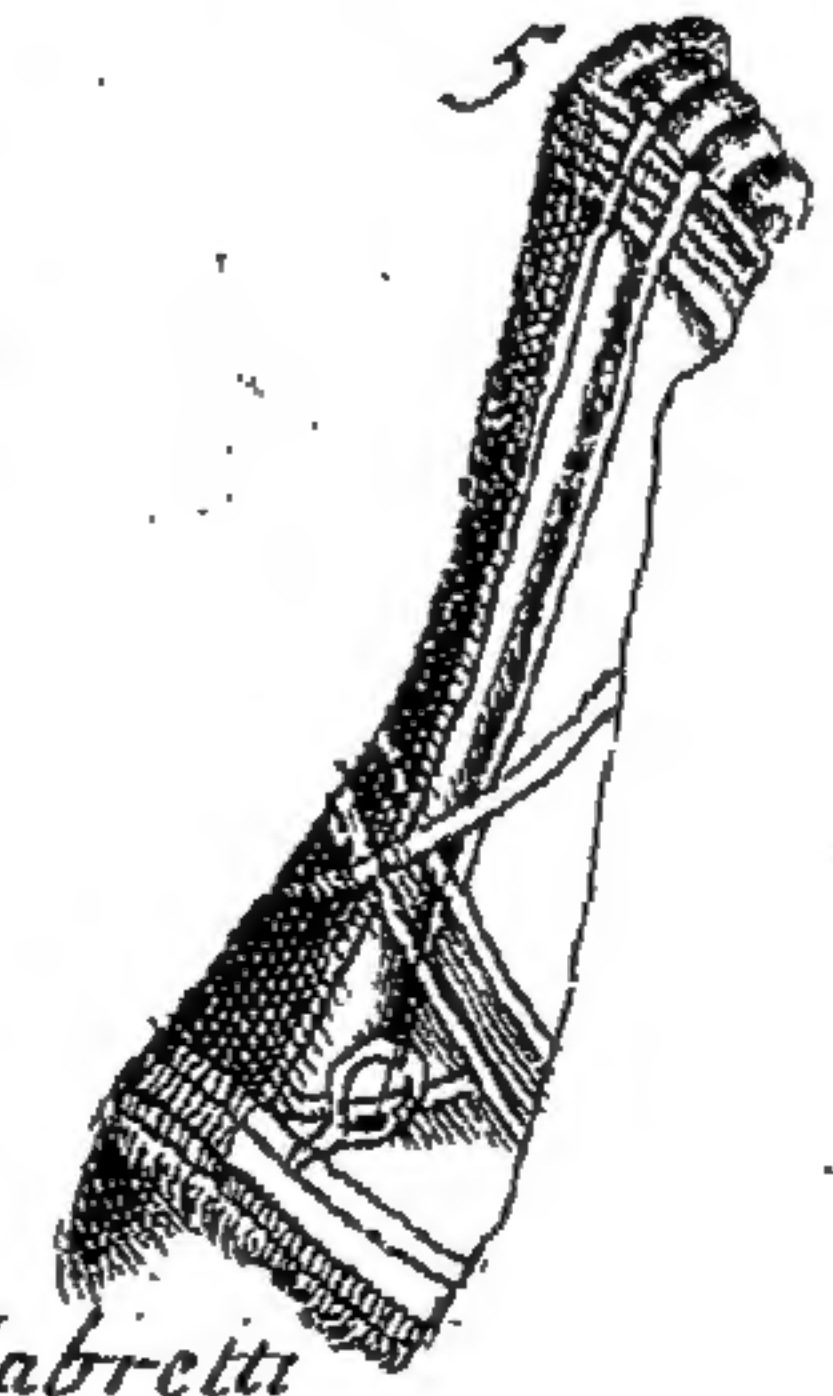
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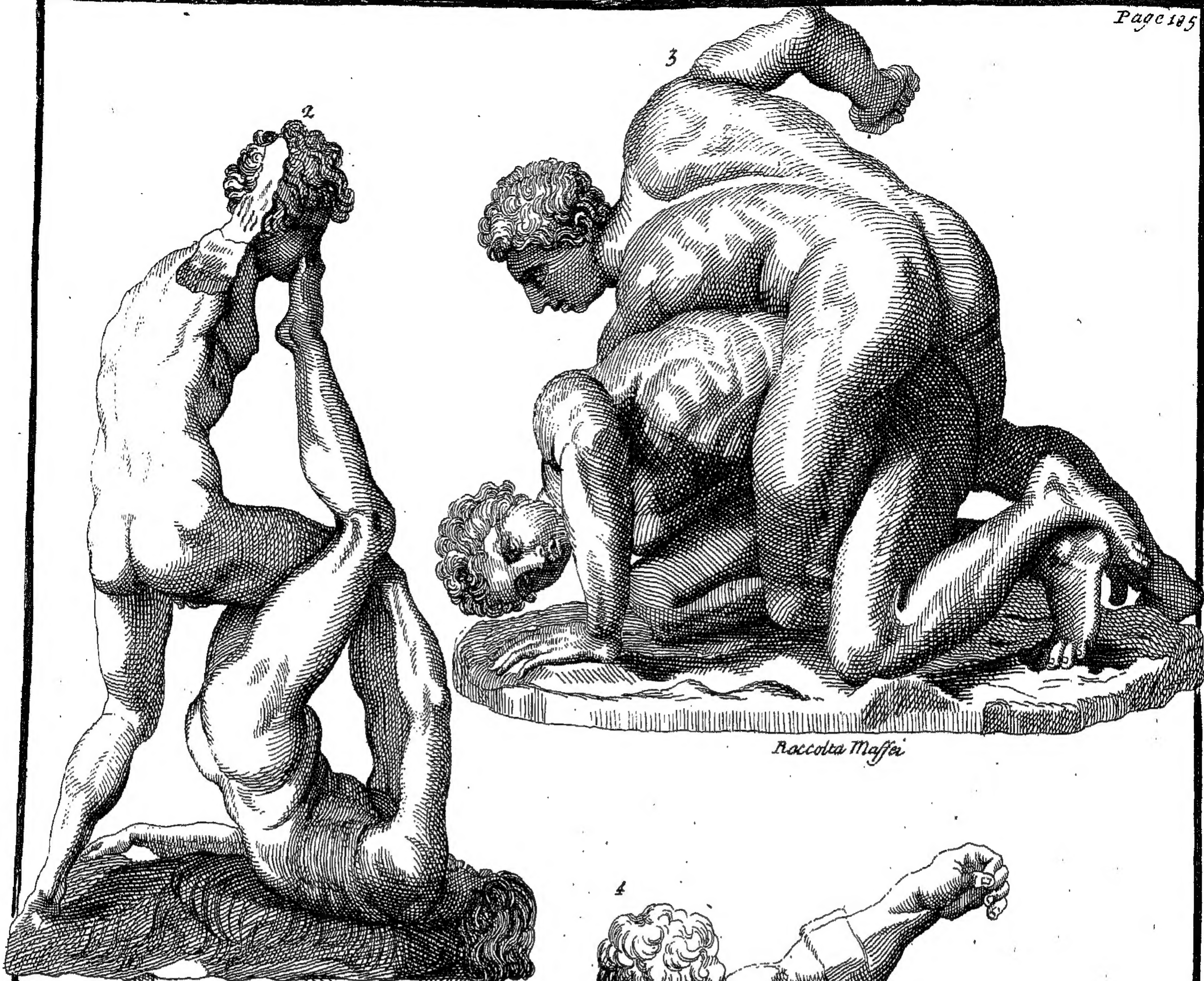


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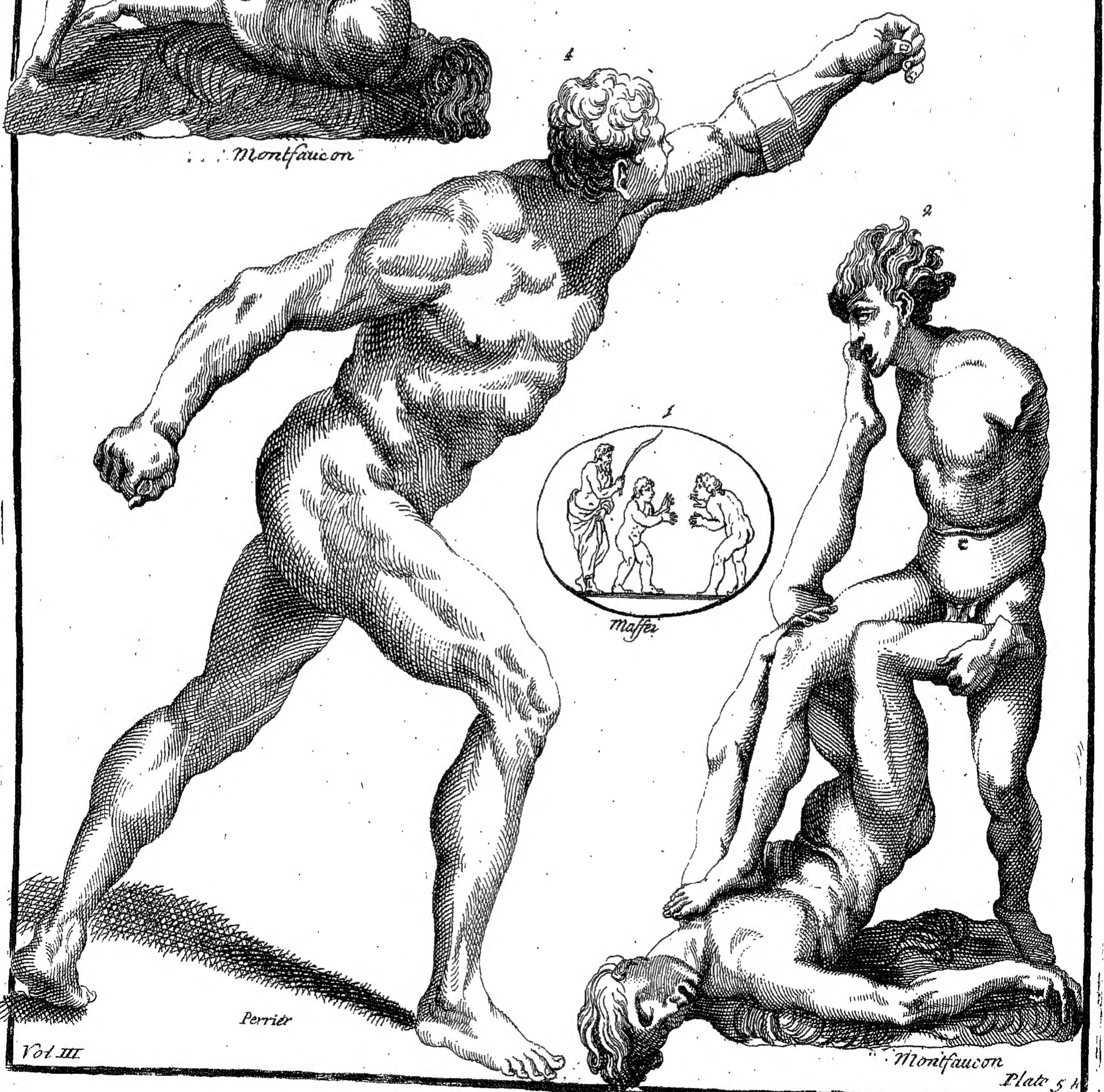
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Montfaucon

Raccolta Maffei



Maffei

Perrier

Montfaucon Plate 5 H